Six centuries of women artists in Europe

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exhibiting at
Master Drawings New York
February 1-8, 2025

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Six centuries of women artists in Europe

Agnews presents *Six centuries of women artists in Europe*, an exhibition which charts the road to women being recognised as professional artists, a 400-year journey which paved the way for future generations and established what it meant to be a woman in the art world. In building commercial careers and taking part in public exhibitions, these women challenged the societal expectations of their times, demonstrating their tenacity and confidence as they strove to make names for themselves as artists.

The catalogue celebrates well-known names such as Lavinia Fontana, Mary Beale, and Angelika Kauffmann alongside many others who have comparatively recently been rediscovered globally, such as Emilie Mediz-Pelikan and Lotte Laserstein, two artists whose work has been championed by Agnews for some time. Their careers were as varied as the works they produced: some prevailed over genres deemed suitable for women like watercolour landscapes, domestic scenes and still life painting, whereas others included in their repertoire the more ambitious and traditionally masculine genres of history painting, symbolist subjects and mythological scenes. Determined to succeed and refusing to be boxed in, their work sheds light on how these artists worked for equal access to art training and academy membership, breaking boundaries and overcoming many obstacles.

This exhibition includes a work by Lavinia Fontana, who has been called "the most significant and prolific female artist of the 16th century". She is best known as a portraitist, but also worked in the genres of mythology and religious painting. Fontana is regarded by many as the first woman artist outside a court or convent to achieve professional success, working within the same sphere as her male counterparts, managing her own workshop, painting public altarpieces and female nudes.

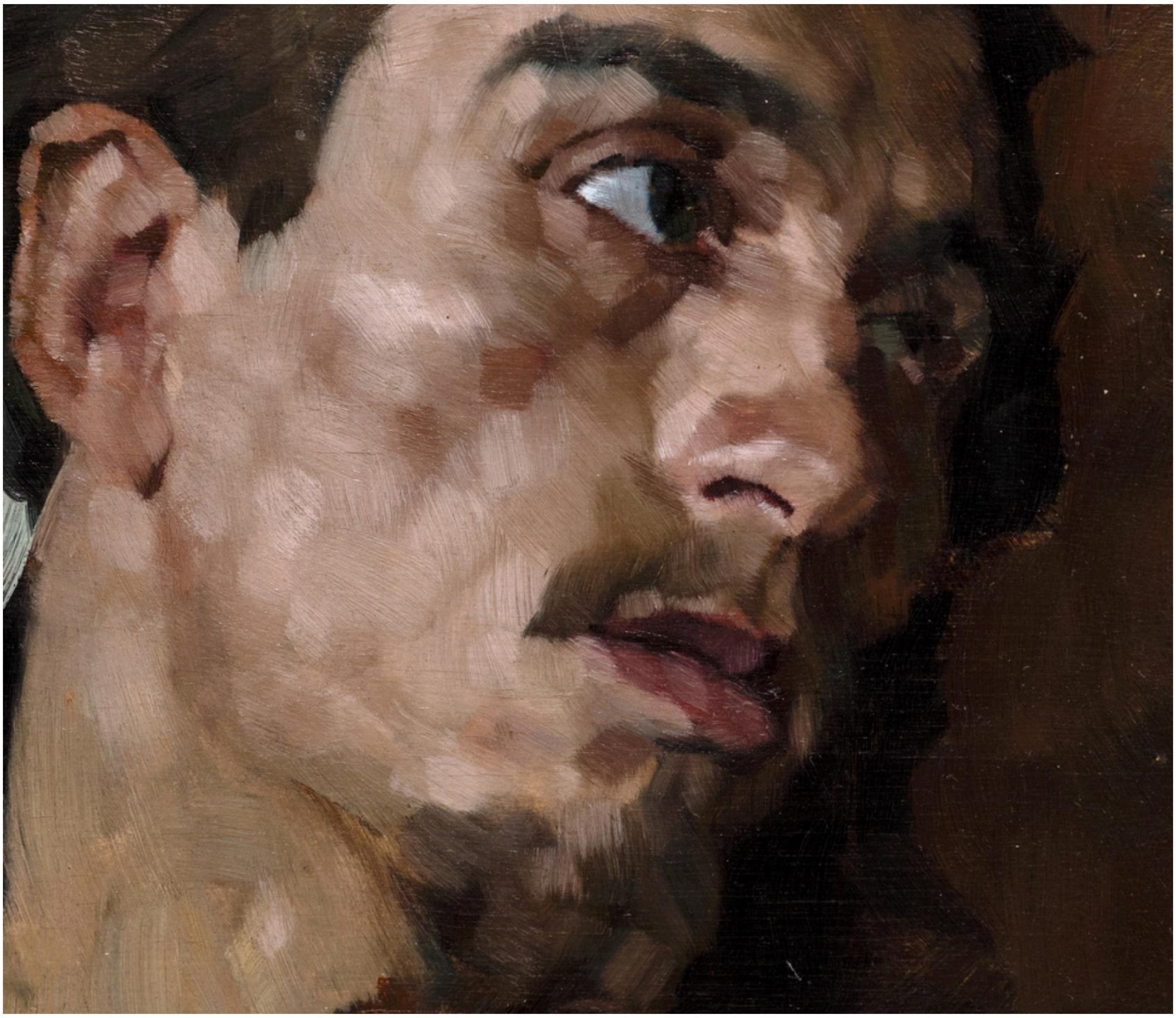
Similarly, Mary Beale was the most distinguished female portrait painter of the Stuart period, and this is not just because she was a woman in a profession dominated by men, rather it was because she competed so successfully with her male colleagues. She was part of a small band of female professional artists working in London, and became the main financial provider for her family through her professional work.

In 18th century Britain, women artists took part in the country's first public art exhibitions. Angelika Kauffmann was one of only two women included among the Founder Members of the Royal Academy of Arts; and it took another 160 years for membership to be granted to another woman. Women artists of this era, such as Clara Maria Leigh, who was later married to the painter Francis Wheatley, are often dismissed as amateurs pursuing 'feminine' occupations like watercolour and flower painting, but many worked in these genres professionally. Susanna Drury, whose remarkable gouache view of London, signed and dated 1733, was from a Dublin family of Anglo-Irish ancestry that can be traced back to Elizabethan times. Described as a 'young gentlewoman', Drury was one of the first amateur women artists who 'strove to avoid social derogation by turning her skills with pencil and brush to profit.' While there were no formal laws against women becoming artists, societal norms restricted their opportunities. Art education in the early 18th century was primarily accessible through apprenticeships, often within male-dominated guilds or institutions, and as women were generally excluded from these avenues it limited their ability to receive formal artistic training or even to purchase painting materials.

The exhibition ends in the 21st century with a remarkable set of ten prints from 2015 by the British artist and writer, Lynette Yiadom-Boakye, who is acclaimed for her enigmatic portraits of fictitious people, characters created from found images and her own imagination. Both familiar and mysterious, they invite viewers to project their own interpretations and raise important questions of identity and representation. In this set of etchings, *First Flight*, the black, male heads are set against blank backgrounds and the open mouths and furrowed brows recall both Rembrandt's early experiments with painting and etching *tronie* heads. They also have a visual resonance with the portrait etchings of well-known men wearing fashionable ruffs and collars by Sir Anthony van Dyck in his *Iconography*, and in doing so Lynette Yiadom-Boakye, like many of the talented artists in this exhibition, proudly aligns herself with the great masters of art history.

We hope you enjoy this catalogue and are able to visit our exhibition in New York.

Anthony Crichton-Stuart



1. Lavinia Fontana

(Bologna 1552-1614 Rome)

Potrait of a Gentleman half-length, wearing a medal

Oil on canvas
28 1/2 x 21 4/5 in. (72.5 x 55.5 cm.)
Datable to c.1590

Provenance
Palazzo Marefoschi, Macerata, Italy;
Private collection, Brussels, Belgium.

In the late 1590s, painter and portraitist Lavinia Fontana successfully blended the artistic teachings of her father, Prospero Fontana (Bologna 1512-1597), Bartolomeo Passerotti (Bologna 1529-1592), and the Carracci's naturalism, while also incorporating the life-like illusionism of the *ex cera* effigies (portraits made of wax) that were popular in Bologna at the time. These effigies gained popularity partly due to the naturalist Ulisse Aldovrandi, who was closely connected with the Fontana family. This period marked the height of Lavinia's career as a portrait artist, a time when her work evolved from the late 16th-century maniera to a style that embraced the innovations of the new century. Her mature style is evident in the more focused perspective, the deeper psychological exploration of the sitter, and a handling of light and colour that demonstrates her direct knowledge of Venetian painting, in contrast to her earlier works, which were primarily influenced by the Carracci.

This hitherto unknown *Portrait of a Gentleman* can be added to the small corpus of known autograph portraits by Lavinia. Although unsigned, her authorship is clear both in the composition and stylistically. The close perspective and tight framing, with a vague dark background, bring the gentleman almost into the viewer's space, highlighting his sober, solemn, and elegant attire.

The luminous white ruff and cuffs, along with the long gold medal necklace, are particularly striking. The necklace can be closely compared to the one worn by the gentleman in the *Portrait of a Collector by Bartolomeo Passerotti* (fig. 1, c.1579-80, London, Italian Embassy).

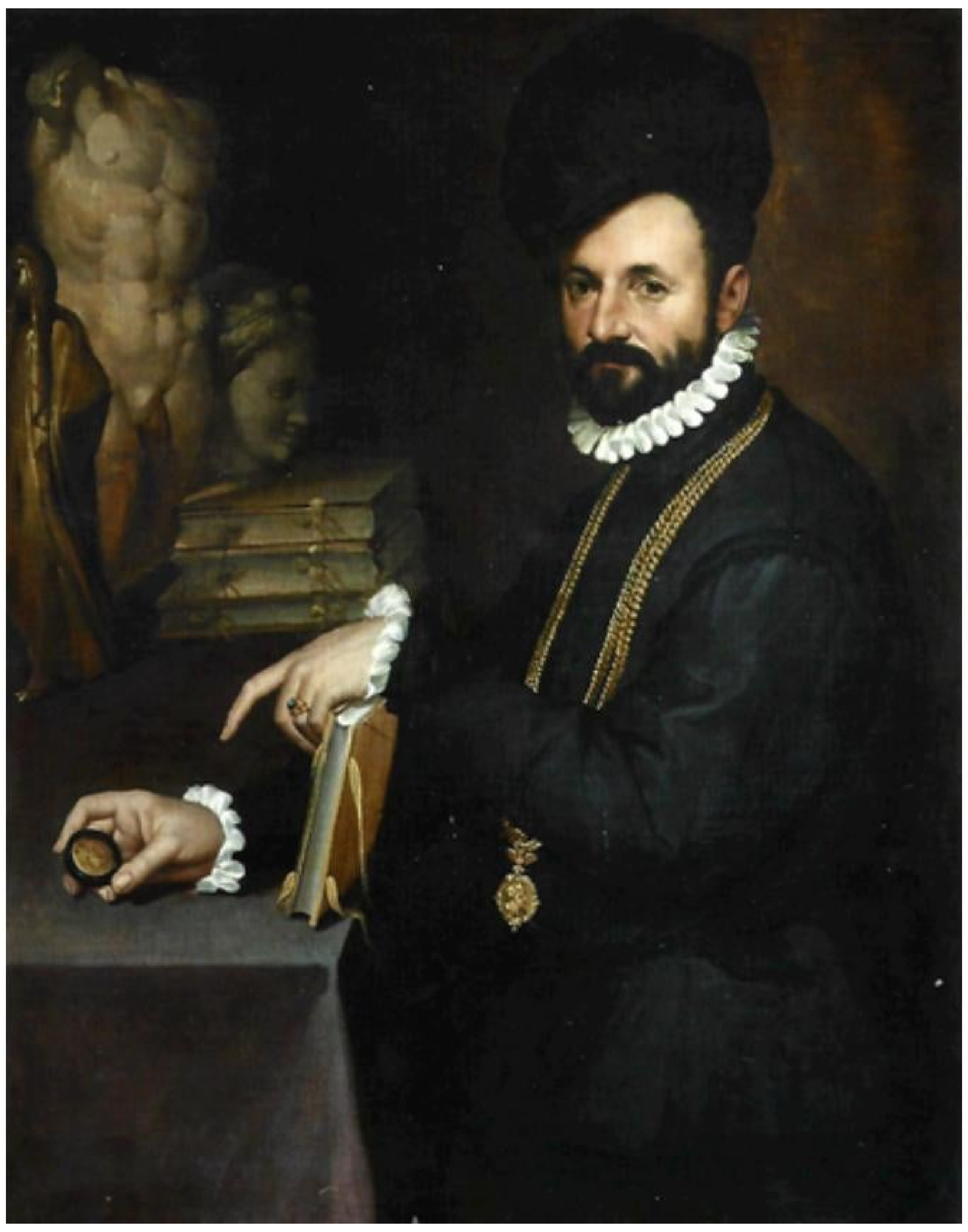
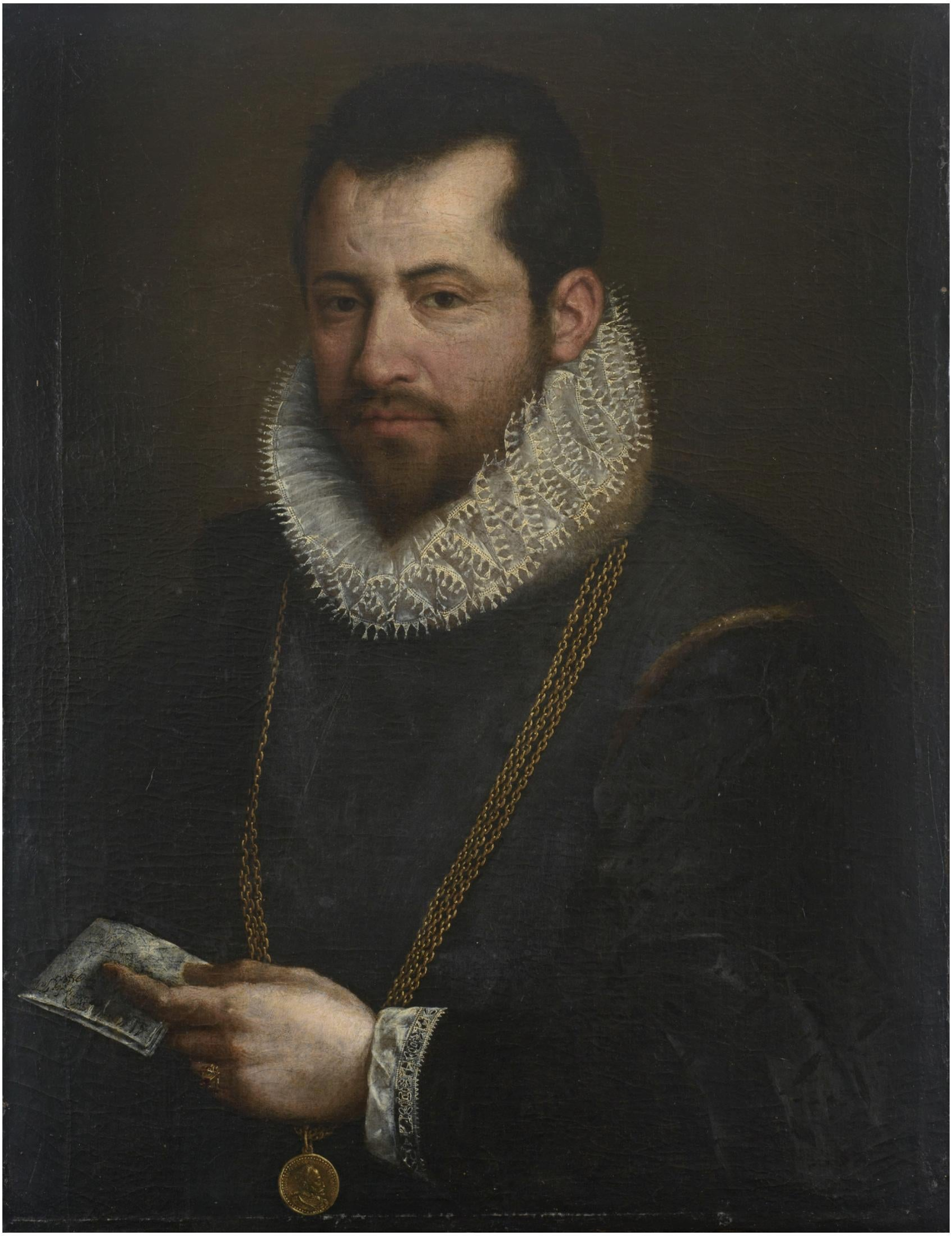


Fig. 1

The medal depicts William V, Count Palatine of the Rhine and Duke of Bavaria. The Latin inscription, which is illegible in Passerotti's version but readable in Lavinia's medal (fig. 2), reads: 'GVLIELMVS COM PAI RHENI BAVA DVX.' The medal thus symbolizes the sitter's loyalty to the Houses of Bavaria and the Electoral Palatinate of the Rhine.



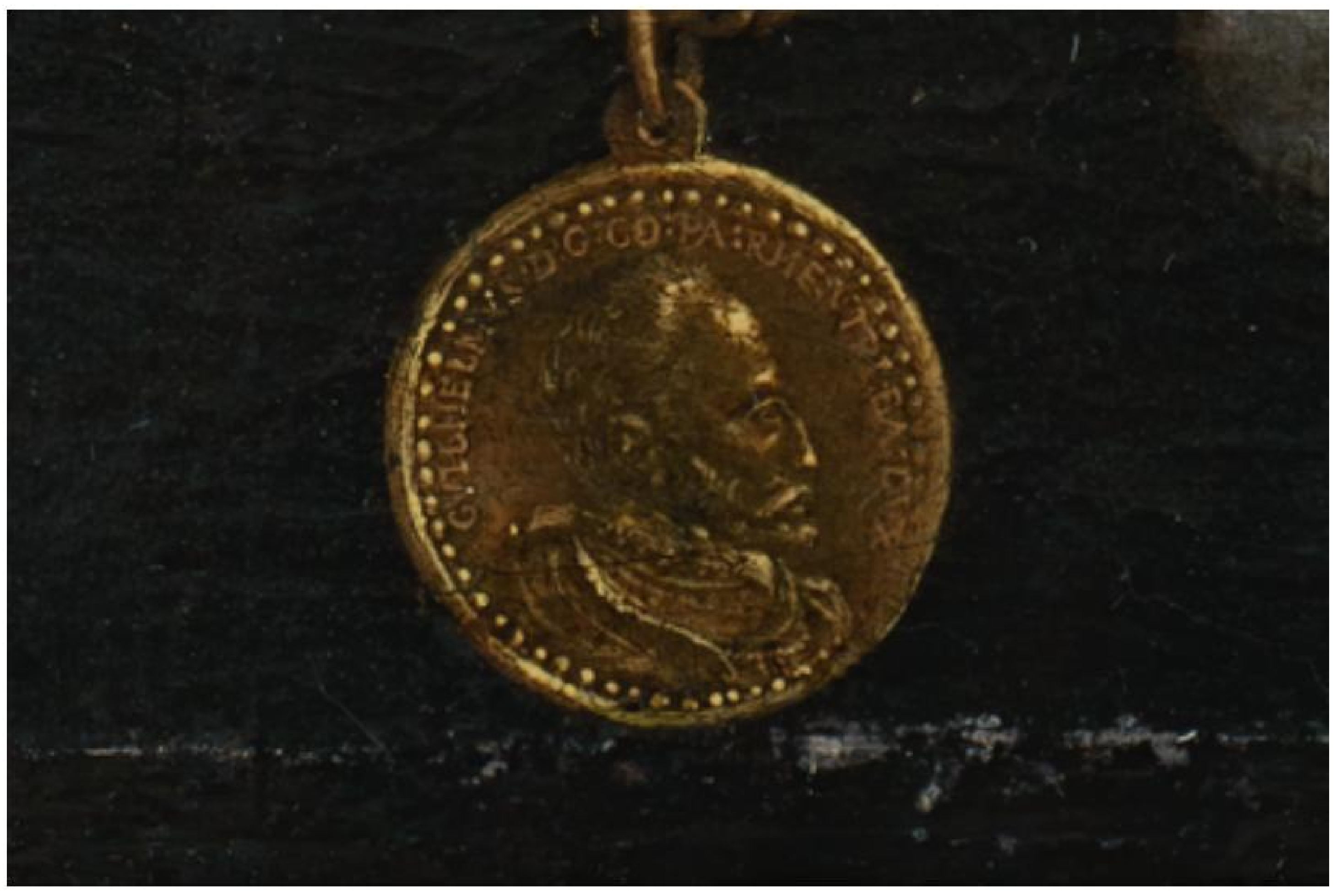


Fig. 2

The ring on the sitter's hand features the letter 'V', referencing the inscription on the medal. His hand, prominent in the foreground, holds a folded piece of paper, perhaps a letter, prompting the viewer to ponder the meaning behind the gentleman's gaze.

The naturalistic rendering of the sitter's skin shows the technique Lavinia employed in the final years of the 16th century: heavy use of lead white, applied with broad brushstrokes. The deep introspection of the sitter's expression comes across spontaneously due to his slight tilt to the left, which enhances the contrast between light and shadow against the dark background. The playful *chiaroscuro* across the sitter's face is characteristic of Lavinia Fontana's late-16th-century style. Shadows cross the lower part of the cheek, contrasting with the lighter upper part, which contrasts with the dark eyes and hair. Other stylistic features of this period further include meticulous attention to detail (such as the ruff, cuffs, and medal), elongated ears, a distinctive shading around the eyes, and a focus on the pupils, all of which intensify the gaze's emotional expression. During this time, Fontana was influenced by the Carracci, especially their emphasis on painting from life and the present portrait can be compared with Lavinia's depiction of the elderly gentleman in her Family Portrait (fig. 3, Milan, Pinacoteca di Brera, c.1595-1604).

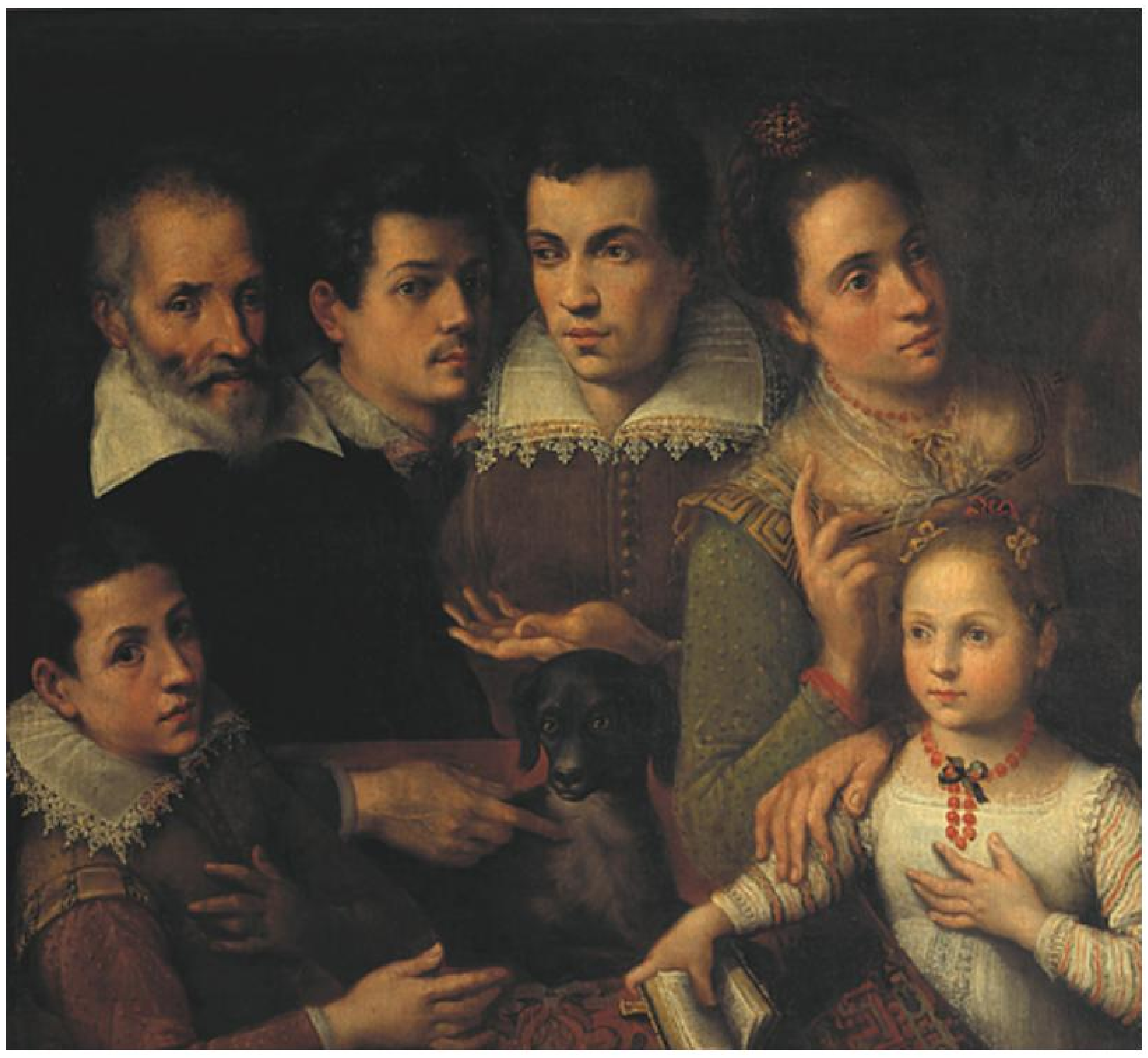


Fig. 3

The sombre atmosphere and the naturalism influenced by the Carracci that define this work can also be found in the *Portrait of a Twelve-Year-Old Boy* (fig. 4, oil on canvas, Oblyon Group), which Carolyn Murphy attributed to Lavinia Fontana and supported by Vera Fortunati. It was first presented in the recent exhibition, *Lavinia Fontana: Trailblazer, Rule Breaker*, National Gallery of Ireland, Dublin, 6 May-27 August 2023.

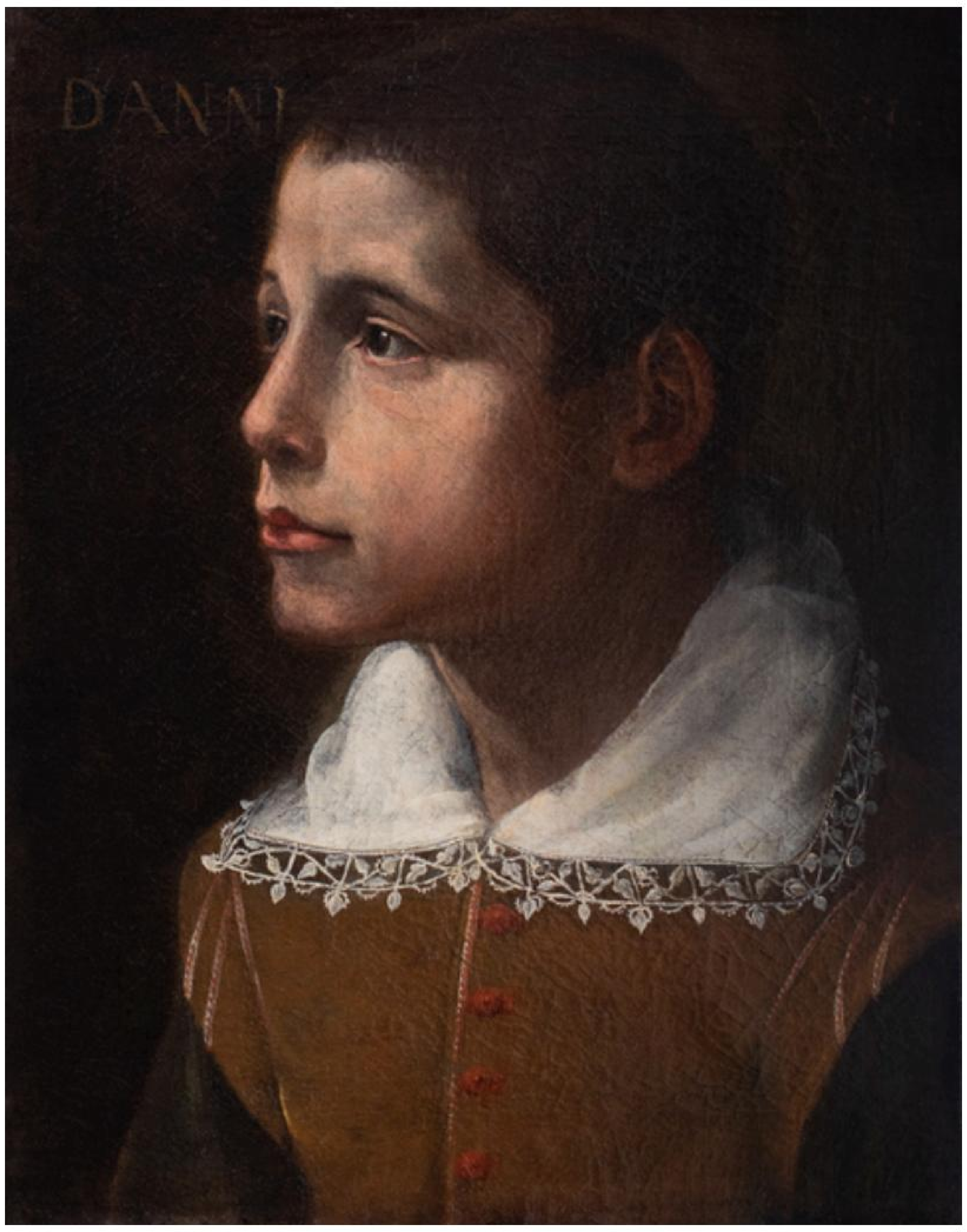


Fig. 4

Vera Fortunati believes that the sitter in the present painting is most likely Andrea Fachinei (1549-1609), a jurist from Forlì. The artist had previously painted another notable figure from Forlì, Fachinei's father-in-law, the scientist Girolamo Mercuriale (1530-1606), in a painting now in the Walters Art Gallery, Baltimore (fig. 5), which can be dated to 1588-89. The correspondence between Mercuriale and Fontana is documented in two letters dated April 10 and June 18, 1588 (Romeo Galli, 1939, pp. 117-118, documents no. 7, 8, reprinted by Cantaro, 1989, pp. 308-309, nos. 5a.12, 5a13), sent from Bologna to the Duke of Urbino. In these letters, the scientist reaffirms his efforts to procure three portraits by Lavinia and mentions that he has already sent other works by the artist to Bavaria, where they were enthusiastically received. More recently, Giovanni Agosti, in the catalogue for the Fede Galizia exhibition (Trento 2021, p. 6), published a small altarpiece by Lavinia (Milan, Pinacoteca di Brera, on loan to Erba, Church of Santa Maria Nascente, signed and dated 1595), originally painted for the Church of Corpus Domini in Forlì.

Professor Vera Fortunati

Based on a photograph, Aoife Brady also believes that this portrait is by Lavinia Fontana, both from a compositional point of view and characteristics of the brushwork, particularly the treatment of the sitter's lace collar, which is painted with distinct thin, three-dimensional threads of lead white pigment. She tentatively places it sometime in the later 1580s, noting that the composition shares similarities with both Fontana's *Portrait of Isabella Ruini* (Uffizi, Florence, 1593) and the famous *Gozzadini family portrait* (Pinacoteca Nazionale, Bologna,1584), the latter of which was also exhibited at the National Gallery of Ireland, Dublin in 2023 (*op.cit.*). She believes that this painting may date somewhere between the two.

Brady also draws comparisons with Fontana's *Portrait of Fr. Francesco Panigarola* (Uffizi, Florence) and her *Portrait of Carlo Sigonio* (Museo Civico di Modena), which, although both likely a little earlier in date, share some similar elements, including the small, folded note".

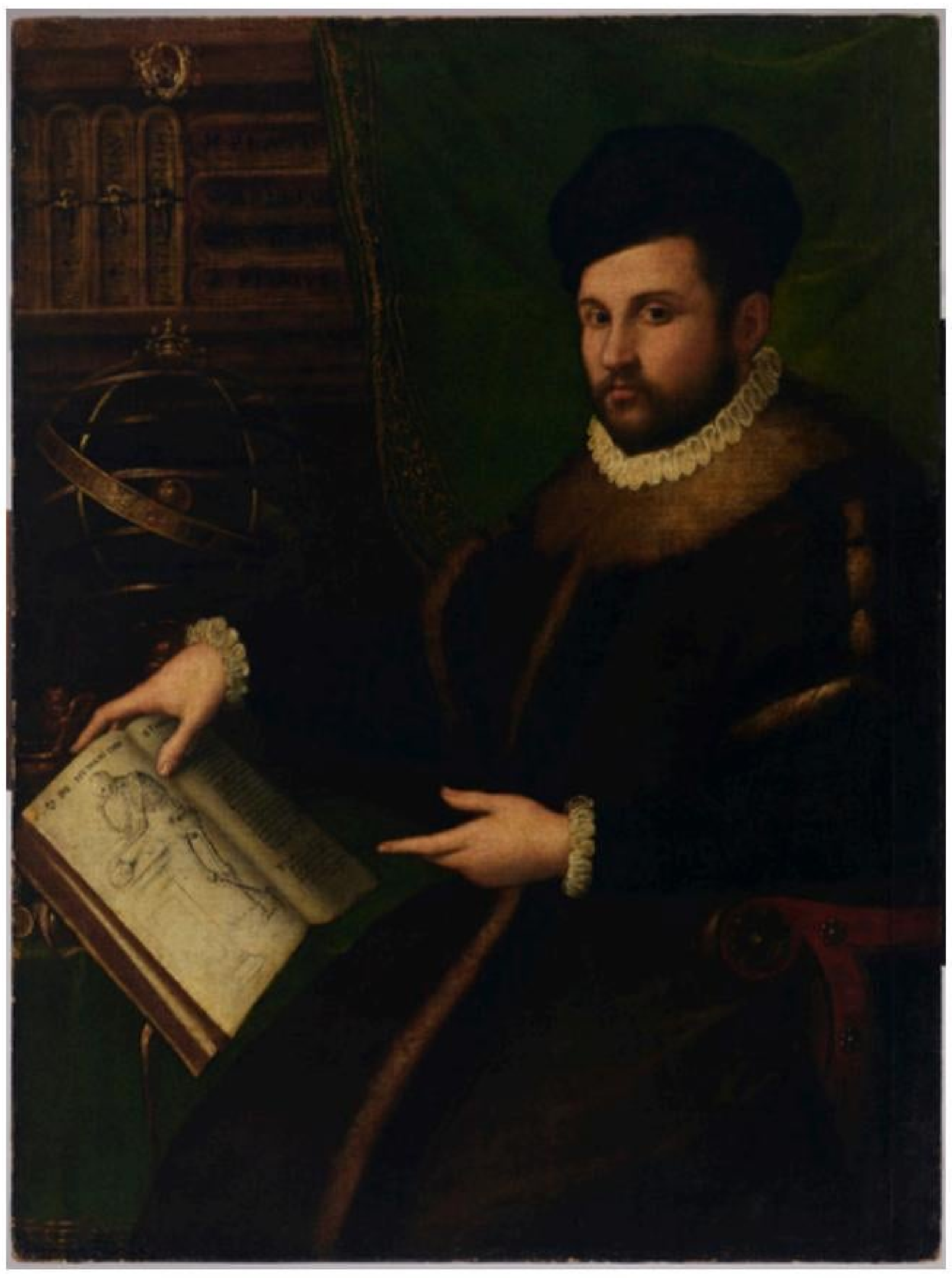
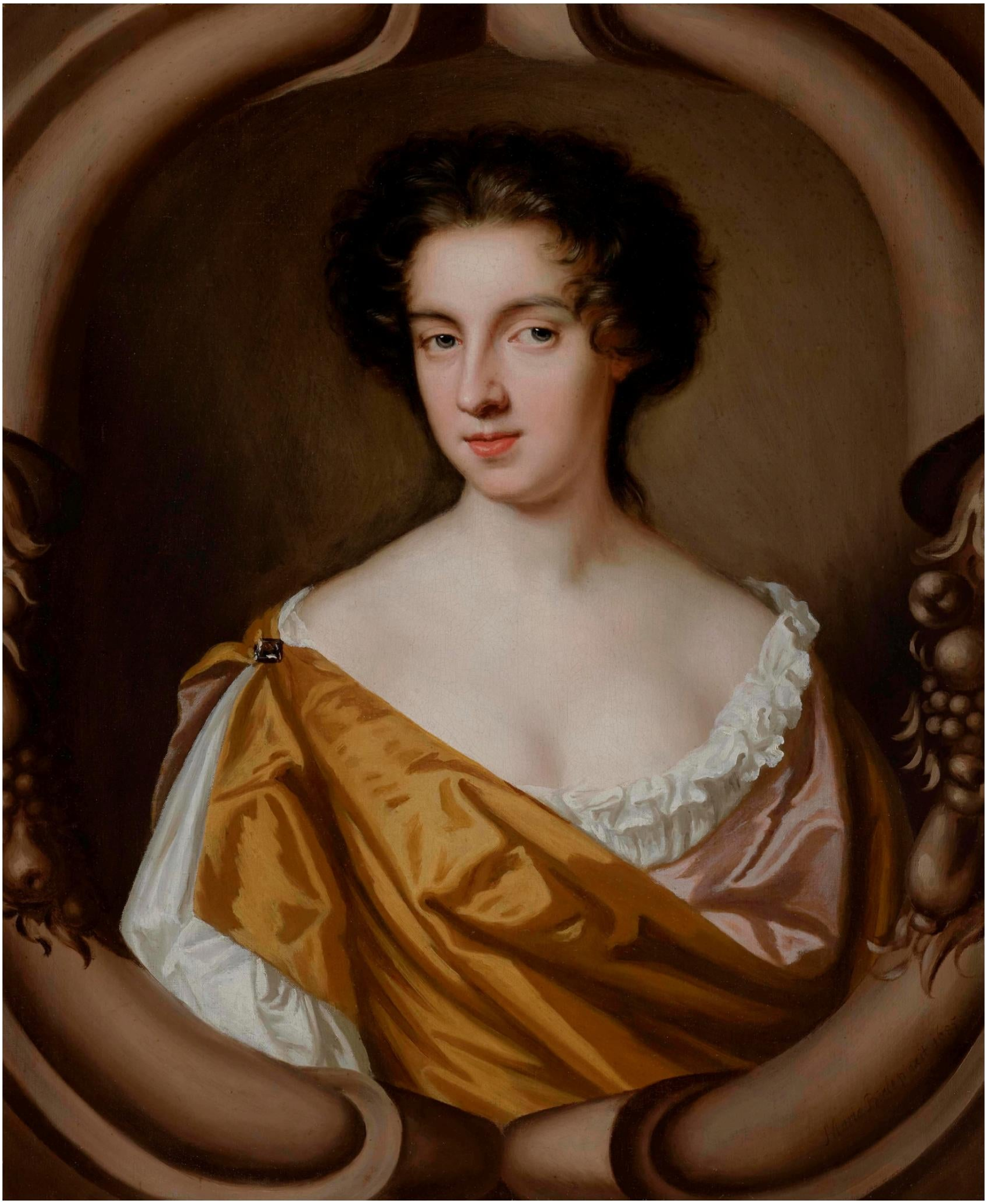


Fig. 5



2. Mary Beale

(Suffolk 1633-1699 London)

Portrait of a Lady, almost certainly Lady Mary Sadleir, née Lorymer (d.1706)

Signed and dated, lower right: 'Maria Beale pinxit 1685'
Oil on canvas
30 x 25 in. (76.2 x 63.5 cm.)

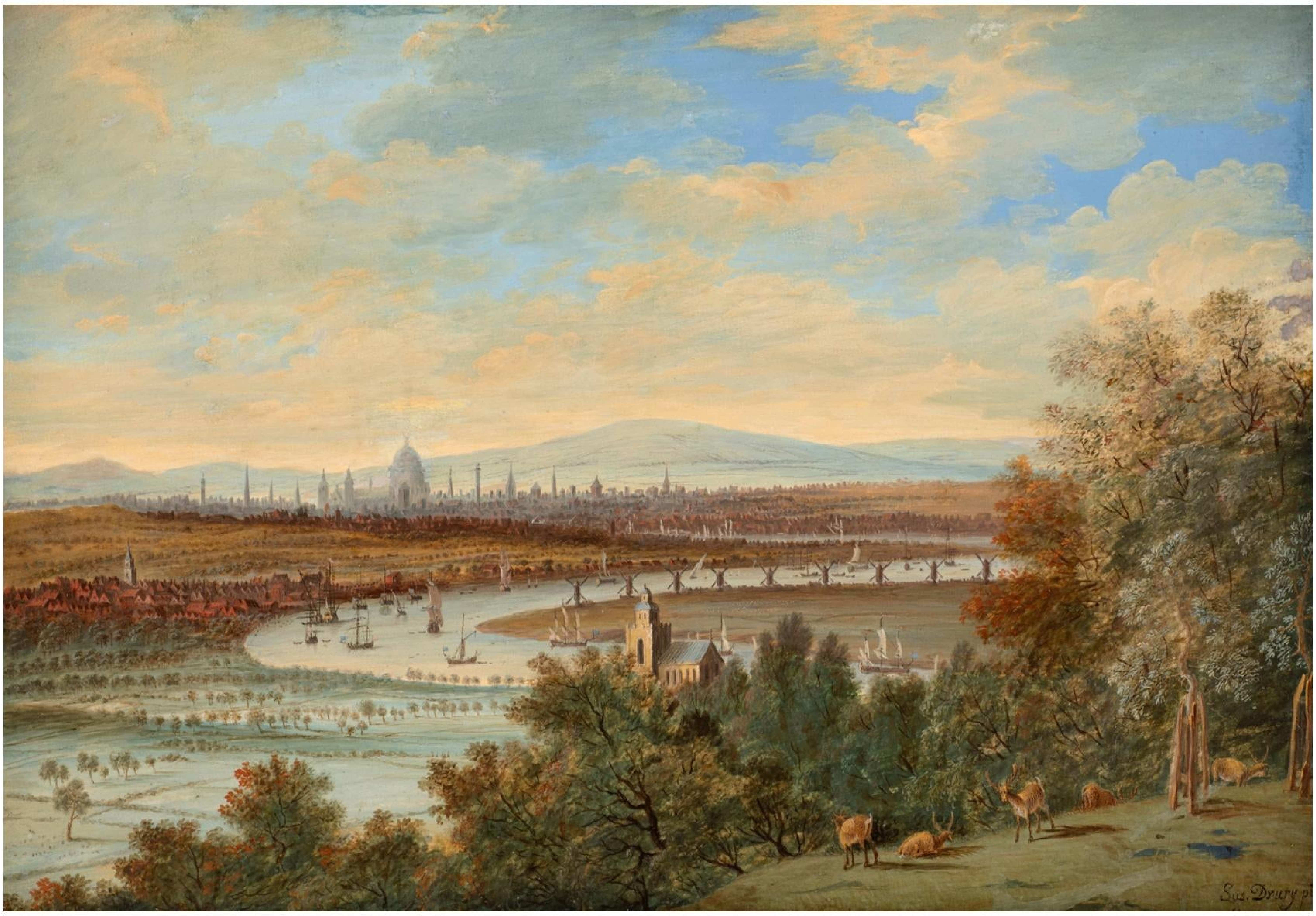
Provenance
Charles Mott (1847-1886), Colchester;
thence by descent to the previous owner.

This signed and dated portrait, thought to depict Lady Mary Sadleir, was painted in 1685 by Mary Beale, one of Britain's first professional female artists, when she was at the zenith of her career. The formality of her subject, framed within a decorative cartouche, and the canvas support suggest that this was a commercial commission. Beale sometimes delegated the paining of these *trompe l'oeil* cartouches to her children, paying them pocket money on a 'per painting' basis.

Distinctively, amongst other near-contemporaries, Mary Beale stands alone in having supported her family solely through her portrait practice. Whilst she was not formally patronised by the court, she was closely associated with the leading court portraitist Sir Peter Lely (1618 - 165), who was, after her husband Charles, her most influential supporter. Charles, who was her studio manager, categorised Mary's painting output into three groups: those 'for study and improvement', 'for friends and in return for kindness', and 'or profit'.

The Beales sometimes used unorthodox materials - for example, painting upon bed ticking tor more experimental oil studies - and were clearly mindful about production costs. That the present portrait, which has an air of formality about it, was painted on canvas and has been adorned with a simulated carved stonework cartouche suggests that this was painted 'for profit'.

The sitter of our portrait is thought to be Lady Mary Sadleir, who was painted by Mary Beale alongside a pendant of her second husband, Sir Edwin Sadleir, around the same time as our portrait (Sutton House in London). Lady Sadleir is best remembered today for her bequest to Cambridge University, which funded the Sadleirian Professor of Pure Mathematics.


Sus. Drury p

3. Susanna Drury

(Ireland c. 1698 - c. 1770)

A view of London from Greenwich, with the windmills of the Isle of Dogs and St Paul's Cathedral in the distance

Signed and dated: 'Sus. Drury pin/1733' (lower right) and 'S. Drury' (lower left)
Gouache on paper
9 x 13 in. (23.4 x 33.7 cm.)

Provenance
Bennett's Auction Rooms, Dublin, 2 February 1905;
With Frank Sabin, 1954;
Aldridge Bros., Worthing, where purchased by the previous owner in the early 1970s.

Literature
W. G. Strickland, *A Dictionary of Irish Artists*, Dublin and London, 1913, p. 305.
Anne Crookshank & Desmond J. V. Fitzgerald, The Knight of Glin, *The Painters of Ireland c. 1660-1920*, London, 1978, p. 62.
Martyn Anglesea and John Preston, 'A Philosophical Landscape': Susanna Drury and the Giant's Causeway,' *Art History* vol. 3, no. 3, 1980, pp. 252-273, fig. 14.

The present work is a remarkable early view of London as seen from a viewpoint in Greenwich. Below the viewer, just beyond the trees, is St. Alfege Church, built by Nicholas Hawksmoor in 1712, with St. Paul's church, Deptford, beyond; finished in 1730. In the distance, across the River Thames, St Paul's Cathedral rises above the City of London.

Susanna Drury was from a Dublin family of Anglo-Irish ancestry that can be traced back to Elizabethan times. Although little is known of her life, she was influential in the early development of topographical landscape painting, particularly in Ireland, and European scientific illustration.

Given Drury's comparatively small body of work, this landscape is extremely rare, being her only known depiction of London and only dated work.

Described as a 'young gentlewoman', Drury was one of the first amateur women artists who 'strove to avoid social derogation by turning her skills with pencil and brush to profit.' She enjoyed considerable success as an artist, notably winning a £25 premium 'for the encouragement of the arts' from the board of the Dublin Society Drawing Schools in 1740 for her two 1939 views in gouache of the Giant's Causeway, County Antrim - the first trustworthy views of the landmark ever produced (figs. 1 and 2).

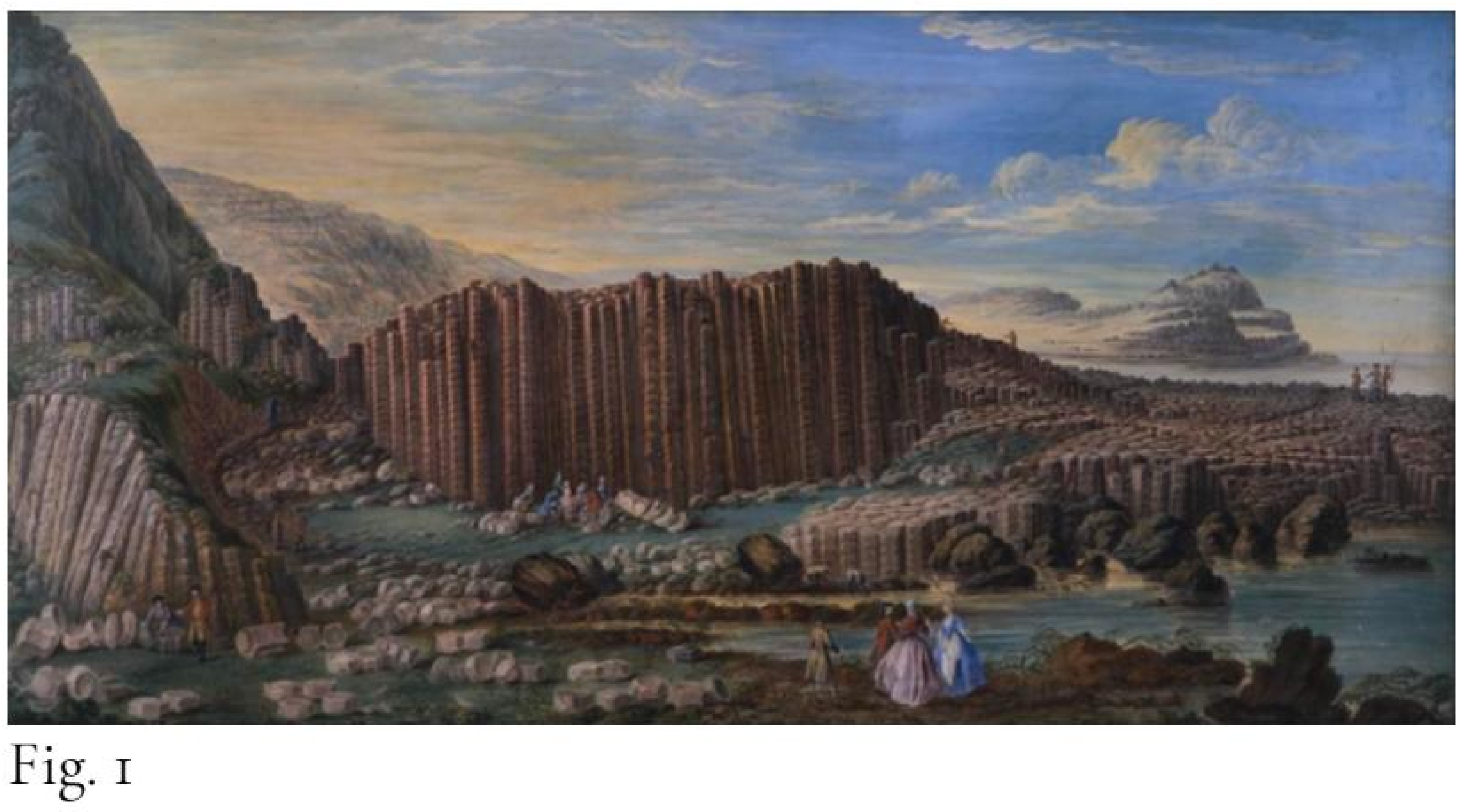


Fig. 1

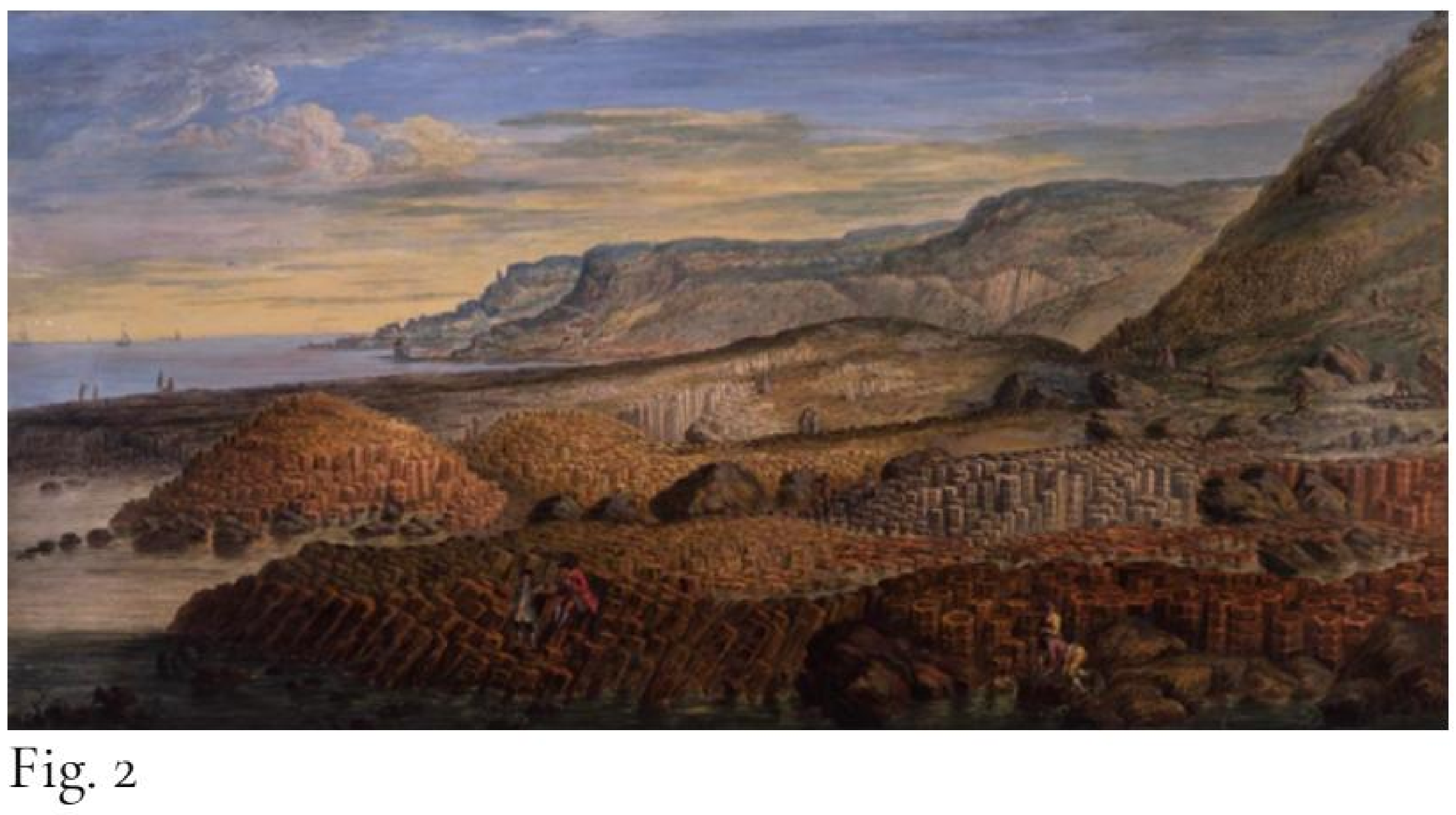
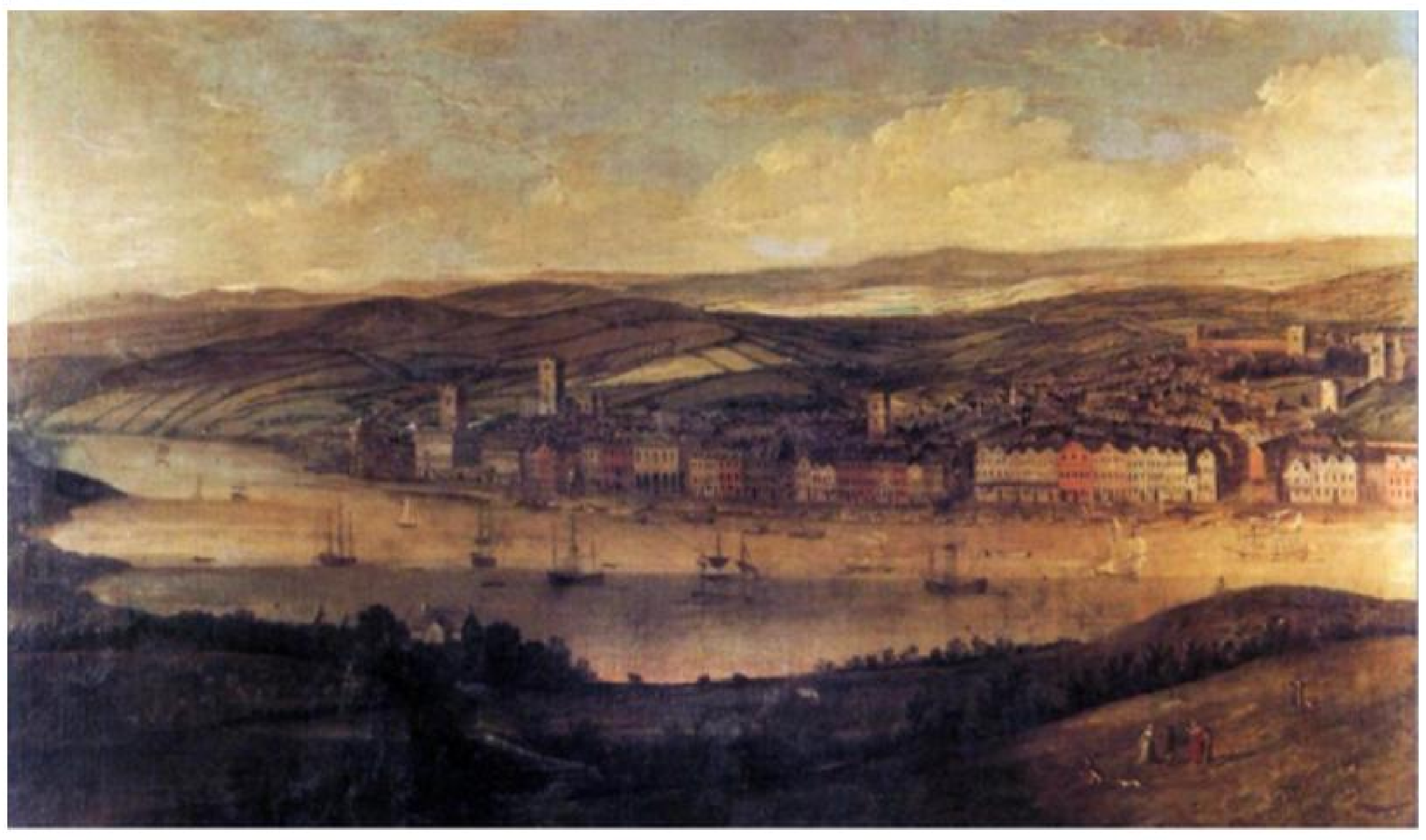


Fig. 2

From contemporary correspondence, it appears that Drury was meticulous in her approach and understanding of the geological formations, and 'lived three months near [Giants Causeway], and went [there] almost every day' (Barnard, *loc. cit.*). We can observe the same detail to the topographical view in the present gouache of London. The early eighteenth century is a relatively uncharted period in the history of painting in Ireland and if Susanna Drury learned her skills in Dublin, the most likely influence would perhaps be William van der Hagen (d. 1745) who appears to have been in Ireland from the early 1720s onward. He painted views of towns, shipping and theatrical scenery, and his *View of Waterford* (fig. 3) painted in 1736, is certainly stylistically comparable to Susanna Drury's *A view of London from Greenwich.*

Fig. 3



However, the fact that her only dated work, of 1733, is a London view, raises the possibility that Susanna Drury received her training in London. Her highly detailed technique suggests that she may have trained as a miniature painter, as did her brother Franklin Drury. Similarities to the French miniaturist Joseph Goupy (1689-1769) have been observed, particularly with her later use of vellum as a medium, and it is possible that she trained with him at some stage in London during the 1720s and 1730s where he was teaching draughtsmanship. Joseph Goupy was a French Huguenot engraver, painter, set designer, and watercolourist. His panoramic watercolour views of Malta belonging to the Marquis of Lothian, are similar in treatment to Susanna Drury's view of London (fig. 4 and 5).

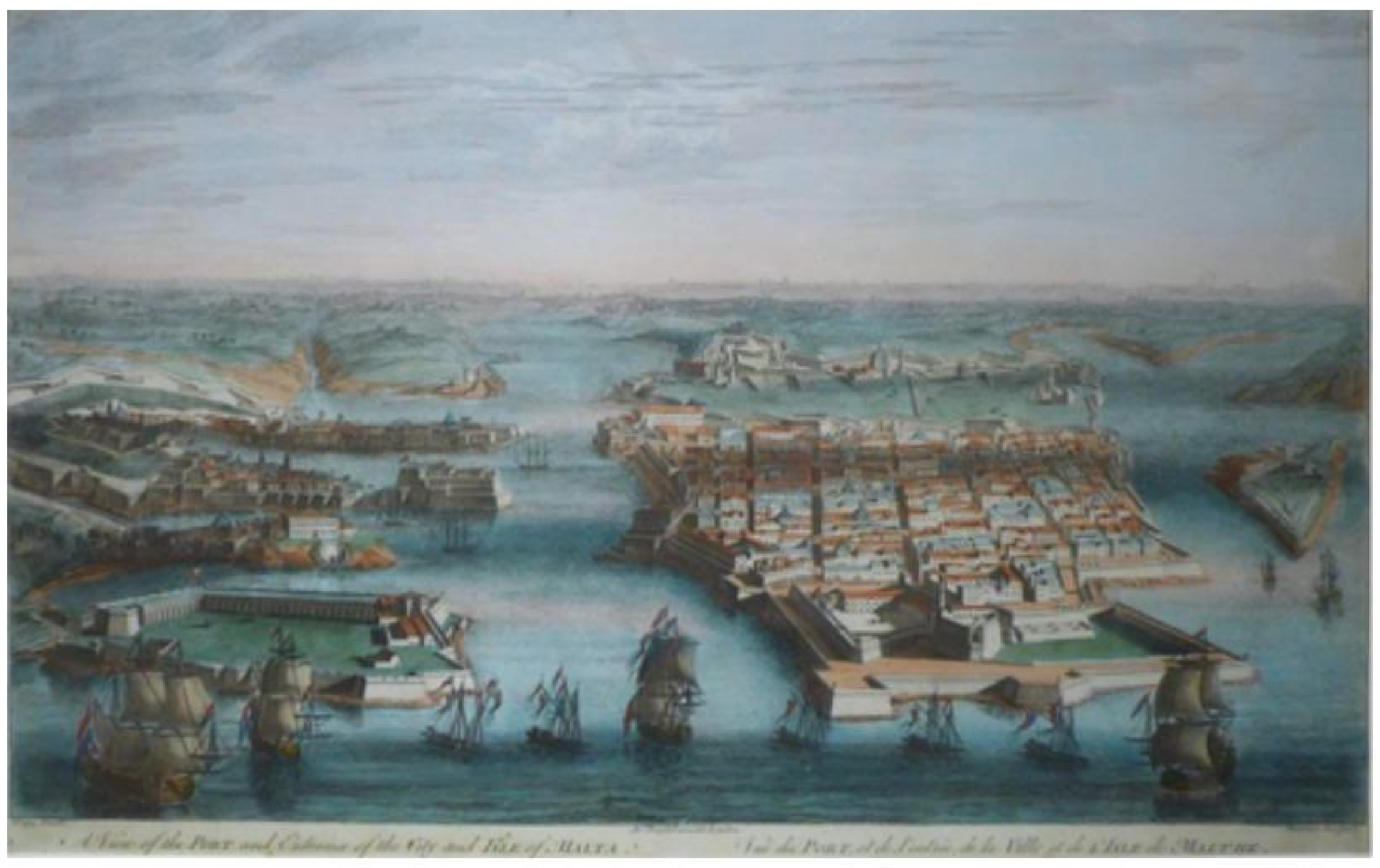


Fig. 4

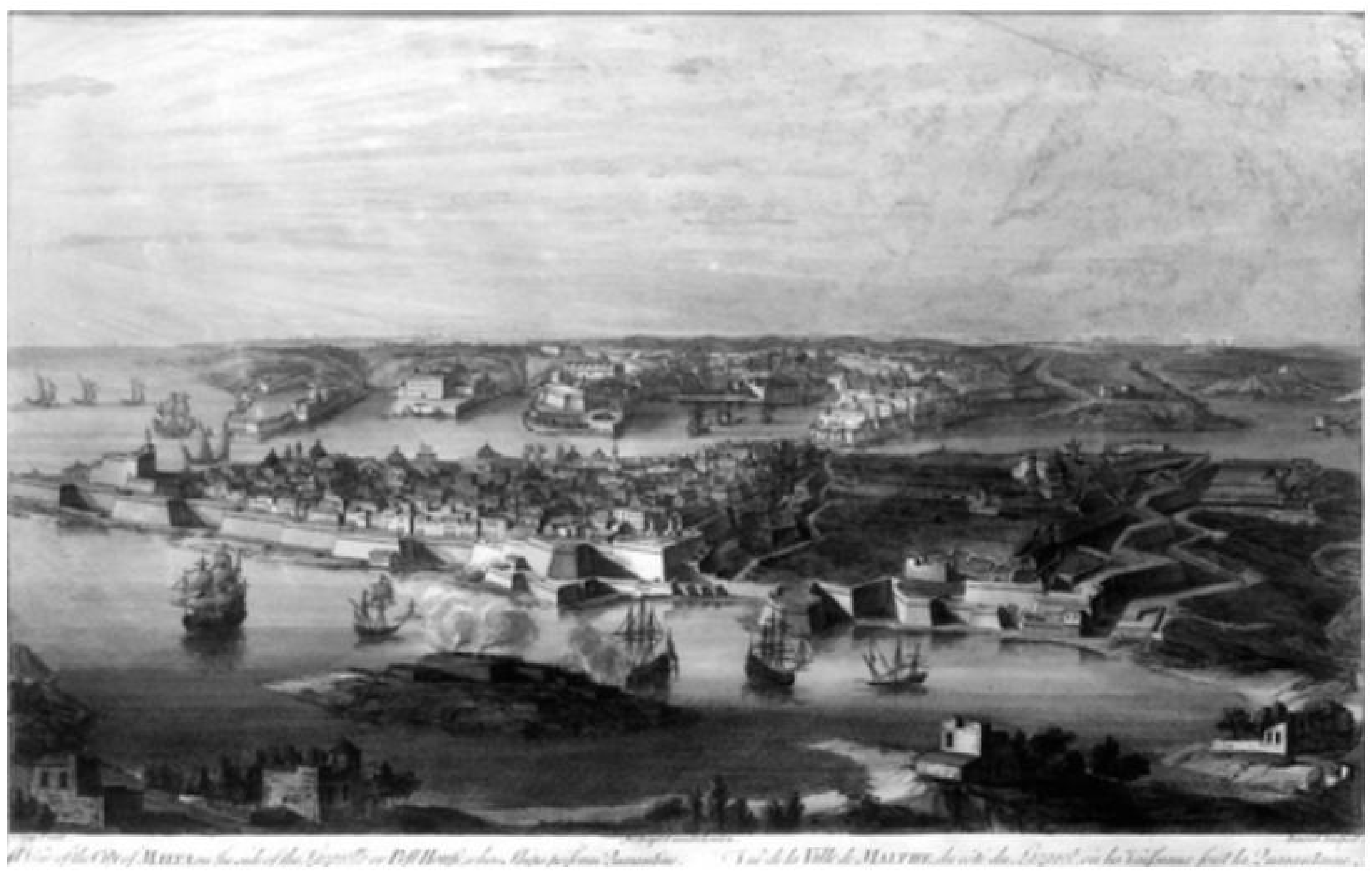
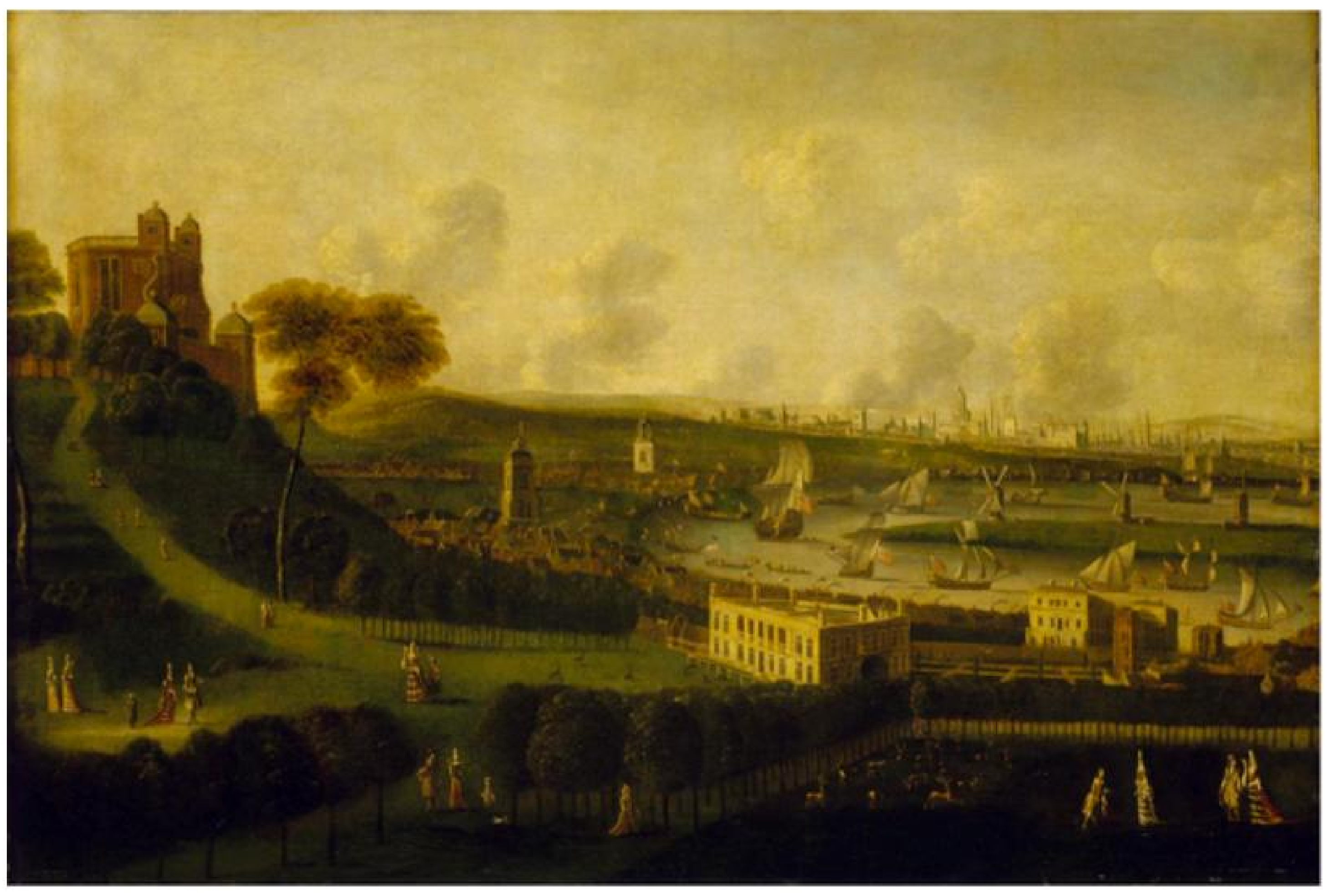


Fig. 5

This link between Susanna Drury and the French Huguenots was later seen again when Dean Gabriel Maturin, a member of one of the most illustrious Dublin Huguenot families, revealed Susanna Drury's identity to the board of the Dublin Society in 1740 (presumably she was obliged by her sex to submit her paintings anonymously), allowing her to win the prize for her views of the Giant's Causeway.

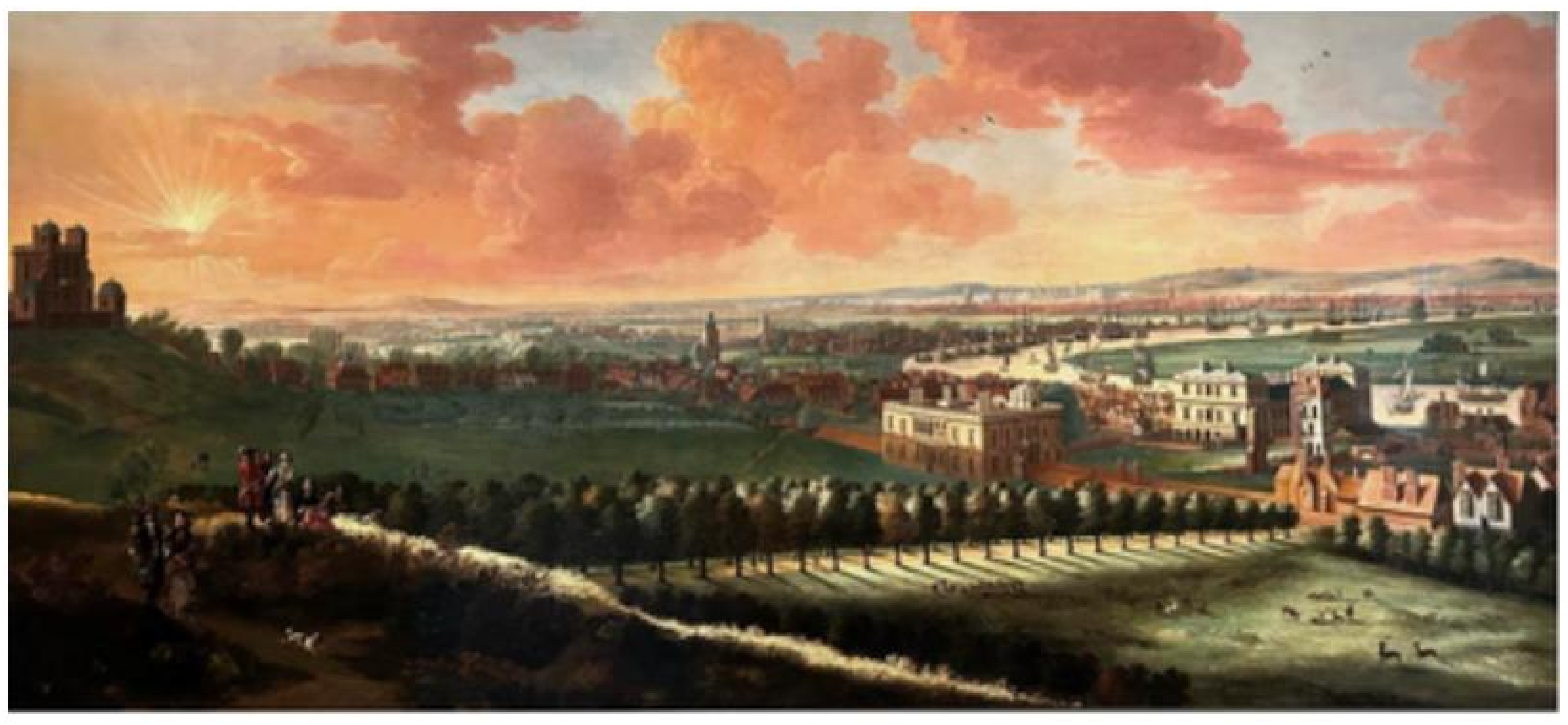
Her highly detailed observation provides us with a fascinating early record of London landscape and architecture. In the present work, the windmills that once lined the shore of the Isle of Dogs can be seen executed with extraordinary detail in the middle ground and it is these that gave Millwall its name. The mills were used for grinding corn from the surrounding fields but were demolished by the early 19th century as Millwall turned from a farming peninsula to the heart of London's ship-building industry. Today it is even more unrecognisable, as the regeneration of the 1980s saw the building of Canary Wharf. Below, we can further discern St. Alfege Church, an Anglican church in the centre of Greenwich, which is of medieval origin and was rebuilt in 1712–1714 to the designs of Nicholas Hawksmoor, a relatively new addition to the landscape when the work was executed. In comparison with earlier paintings from similar viewpoints in Greenwich, such as Jan Griffier's 1690 *London and the River Thames from One Tree Hill, Greenwich Park*, we can see the development of the urban landscape (fig. 6).

Fig. 6



In the background, we can see Griffier's impression of what the new St. Paul's dome would look like. Construction of Sir Christopher Wren's new cathedral began in 1675, after the damage in the Great Fire of London of 1666, and was completed in 1711, 22 years before Susanna Drury completed this gouache. In a 1680 painting by Johannes Vorsterman the artist celebrates the remodelling of Greenwich Park in the 17th century, with the addition of the Royal Observatory, built in 1675 and the avenue of trees created for Charles II in the 1660s (fig. 7).

Fig. 7

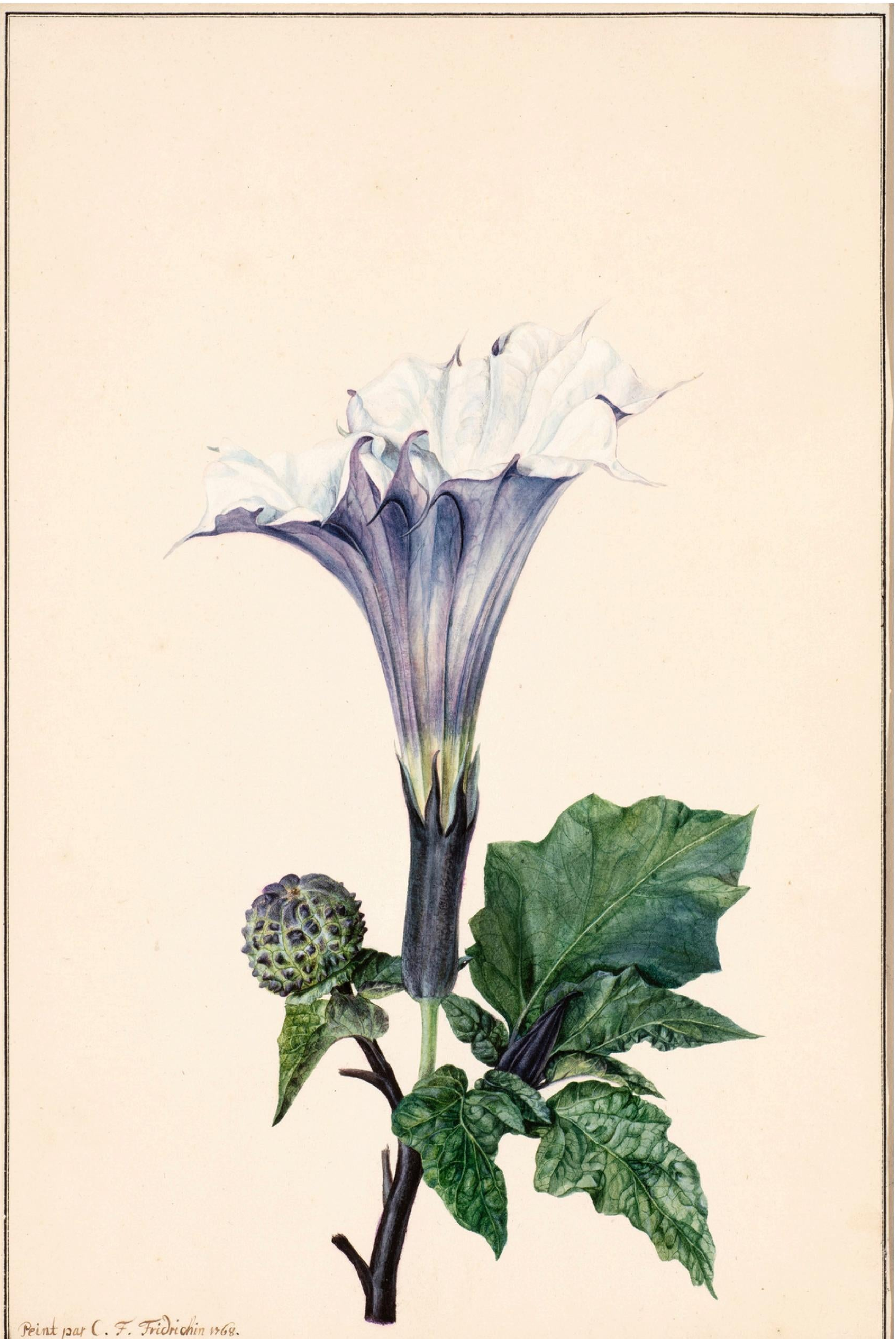


Neither of these pictures show the windmills on the Isle of Dogs, which we can see in our painting, as these were constructed only in the late 17th and early 18th centuries. In both these paintings, as well as our work by Susanna Dury, all three artists have included deer on the right of the composition, a legacy of the park's use as Royal hunting grounds in the 17th century. While the view that Drury looked out on has changed substantially, there are some buildings, such as St. Alfege Church and St Paul's Cathedral, which have endured, despite being relatively recently built at the time the painting was executed.

Our gouache is even more compelling given the social constraints for woman artists in the 1730s in Great Britain and Ireland. Women faced considerable barriers in pursuing careers as artists, largely due to the social expectations and limitations on women's education. While there were no formal laws against women becoming artists, societal norms restricted their opportunities. Art education in the early 18th century was primarily accessible through apprenticeships, often within male-dominated guilds or institutions, and as women were generally excluded from these avenues it limited their ability to receive formal artistic training. Women were restricted even their ability to purchase painting materials and although it was encouraged as a hobby, making a living as an artist was a different matter as T.C. Barnard notes in *Making the Grand Figure: Lives and Possessions in Ireland 1641-1770*, p. 165:

"*As in architecture, so in painting, to learn the theory and how to judge the works was approved. But to become a devilling practitioner threatened to lower the adept to the status of craftworker or mechanic. In consequence, there was a reluctance to trade these artistic skills, although need reconciled some of gentle birth [..] Susannah Drury [...] to doing so*"

Although the recognition and inclusion of women in the arts began to improve gradually in the latter half of the 18th century, in the early decades when Susanna Drury was painting it would have been seen as bold. Susanna Drury, in signing and dating her work as early as 1733, demonstrates a rare and admirable show of confidence as a woman attempting to make a name for herself as an artist.


Peint par C. F. Fridrichin 1768.

4. Caroline Friederike Friedrich

(Friedrichstadt 1749 - 1815 Dresden)

Devil's trumpet (Datura Metel 'Fastuosa')

Signed, dated, and inscribed (lower left): 'Peint par C.F. Fridrichin 1768.'
Gouache and graphite on paper
14 3/4 x 9 3/8 in. (36.5 x 23.7 cm.)

Provenance
Carl Heumann, Chemnitz, according to collector's stamp on the reverse;
Private collection, Darmstadt;
Private collection, Switzerland, until 2024.

This arresting gouache by German artist Caroline Friederike Friedrich depicts a Devil's trumpet, an alluring but highly poisonous flower that has traditionally been used as a hallucinogenic drug.

A contemporary of Johann Wolfgang von Goethe, Carolina Friederika Friedrich was, alongside Barbara Dietzsch (1706-1783), one of the most significant female artists in eighteenth-century Germany, renowned for her still lifes and plant studies in the tradition of Maria Sibylla Merian (1647-1717).

Friedrich has signed this gouache as 'Fridrichin', adding to her surname the German suffix '-in'. This modifies her name making it specifically feminine, probably with the intention of emphasising her position as the only woman artist in the Dresden Academy of Art at the time.

5. Angelika Kauffmann, R.A.

(Chur, Graubünden 1741-1807 Rome)

Calypso lamenting the departure of Ulysses

Oil on copper, oval
11 11/8 x 8 5/8 in. (28.2 x 21.9 cm.)
Inscribed, verso: 'by Kauffman'; and stamped with the copper panel maker's mark 'WHITTOW & LARGE'
Painted in the 1770s

Provenance

Acquired by the great-great-grandfather (d. 1876) of the previous owners, and by descent until 2024.

Known as the 'female Raphael of art', the Swiss-born Angelika Kauffmann is regarded as the most successful and cultured female painter of the 18th century.

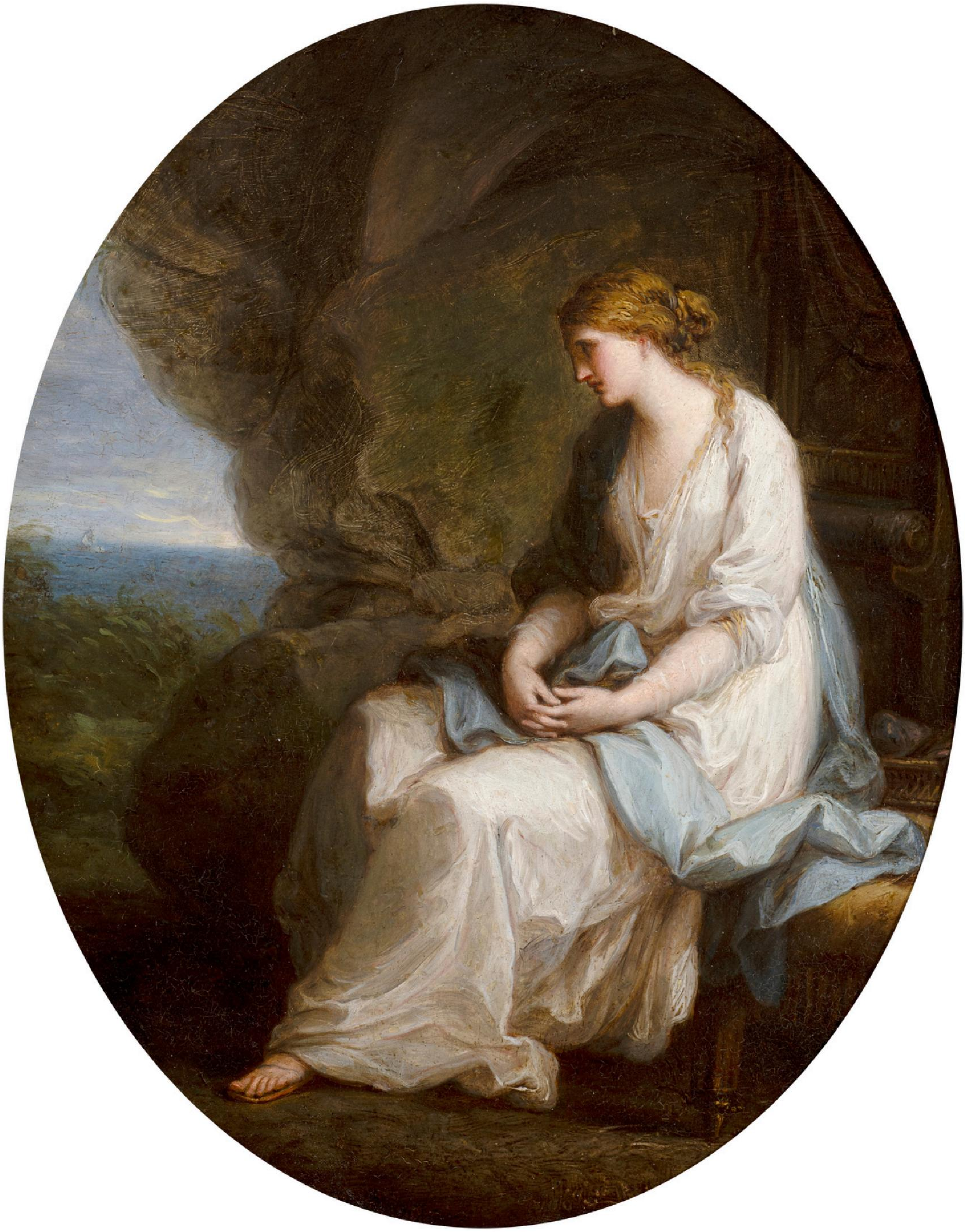
Primarily active in Italy and England, where she was a founding member of the Royal Academy, Kauffmann is the first woman artist to achieve international acclaim, attracting the patronage of cultural elites and nobles alike, from Goethe and Reynolds to Catherine II of Russia and King Ferdinand IV of Naples. Kauffmann was an excellent portraitist but what distinguished her was her singular commitment to subjects ranging from history, literature, mythology to religion; with few exceptions, notably Artemisia Gentileschi, women artists of the 16th and 17th centuries rarely ventured beyond portraiture and still life painting.

The *Odyssey* provided a rich source of inspiration, with the artist creating more than a dozen works based on scenes from Homer's epic, often revisiting them over time.

In the present picture, Kauffmann portrays the nymph Calypso in the aftermath of Ulysses' departure from the island of Ogygia, his ship disappearing into the distant ocean.

The accompanying scene, of which several examples have survived – most notably the pictures at Burghley House and Wolverhampton Art Gallery – shows Ulysses' grief-stricken wife Penelope holding his bow. The theme of forsaken, sorrowful women held particular significance for Kauffmann, whether her subject was mythological, allegorical, or literary.

The reverse of the present copper plate bears the engraved inscription 'WHITTOW & LARGE' which was Kauffmann's preferred stable copper plate maker and which she used for the best of her oval paintings that were particularly popular with the public of the time.



6. Francis Wheatley, R.A.

(London 1747 - 1801)

Portrait of Mrs Wheatley, née Clara Maria Leigh (c.1767-1838)

Inscribed and dated '1788' on a label on the reverse
Oil on canvas
15 3/8 x 13 1/8 in. (39 x 33.3 cm.)

Provenance
Mrs Barbara Brookes;
Sir Herbert Hughes-Stanton;
with Morton Morris & Co., London;
by whom sold in 1993 to the mother of the present owner.

Literature
Mary Webster, *Francis Wheatley*, The Paul Mellon Foundation for British Art, Routledge, and Kegan Paul Limited, London, 1970, pp. 101-102, fig. 146.

This portrait by Francis Wheatley depicts his young wife Clara Maria at age 21, two years after their wedding in 1786, sitting on a green chair before a wooded landscape. She wears a white, vaporous and ruffled dress and a pink ribbon in her hair. She holds a book in her right hand, marking the page she is reading, which rests over her left hand, covered in a powdery pink satin glove and holding the twin of the pair. Her head is turned slightly towards her right, and she looks down pensively.

Francis Wheatley was born in Covent Garden, London, in 1747. Not much is known of his first years of life. His father was a tailor who made him study drawing with Daniel Fournier, a drawing master and engraver, and later with William Shipley, founder of the Society of Arts, which awarded fifteen-year-old Wheatley a drawing prize in 1762. He would win it again the following year and again in 1766, and exhibit at the Society for the first time in 1765. According to some biographers, he spent some time travelling during his youth, but it is not known where he went. He became one of the first students of the newly founded Royal Academy, having been admitted on 13 November 1769, and a member of the Society of Artists (not to be confused with the Society of Arts) in 1770, which he would abandon eight years later to commit to the Academy. In the decade of the 70s, Wheatley's practice was of considerable quality; he was confident and started exhibiting regularly and selling his work. He became friends and worked with other painters, such as John Hamilton Mortimer (Eastbourne 1740-1779 London) and James Durno (London c. 1745–1795 Rome), whom he assisted in painting the ceiling at Brocket Hall, Hertfordshire, around 25 miles north of London (fig. 1).

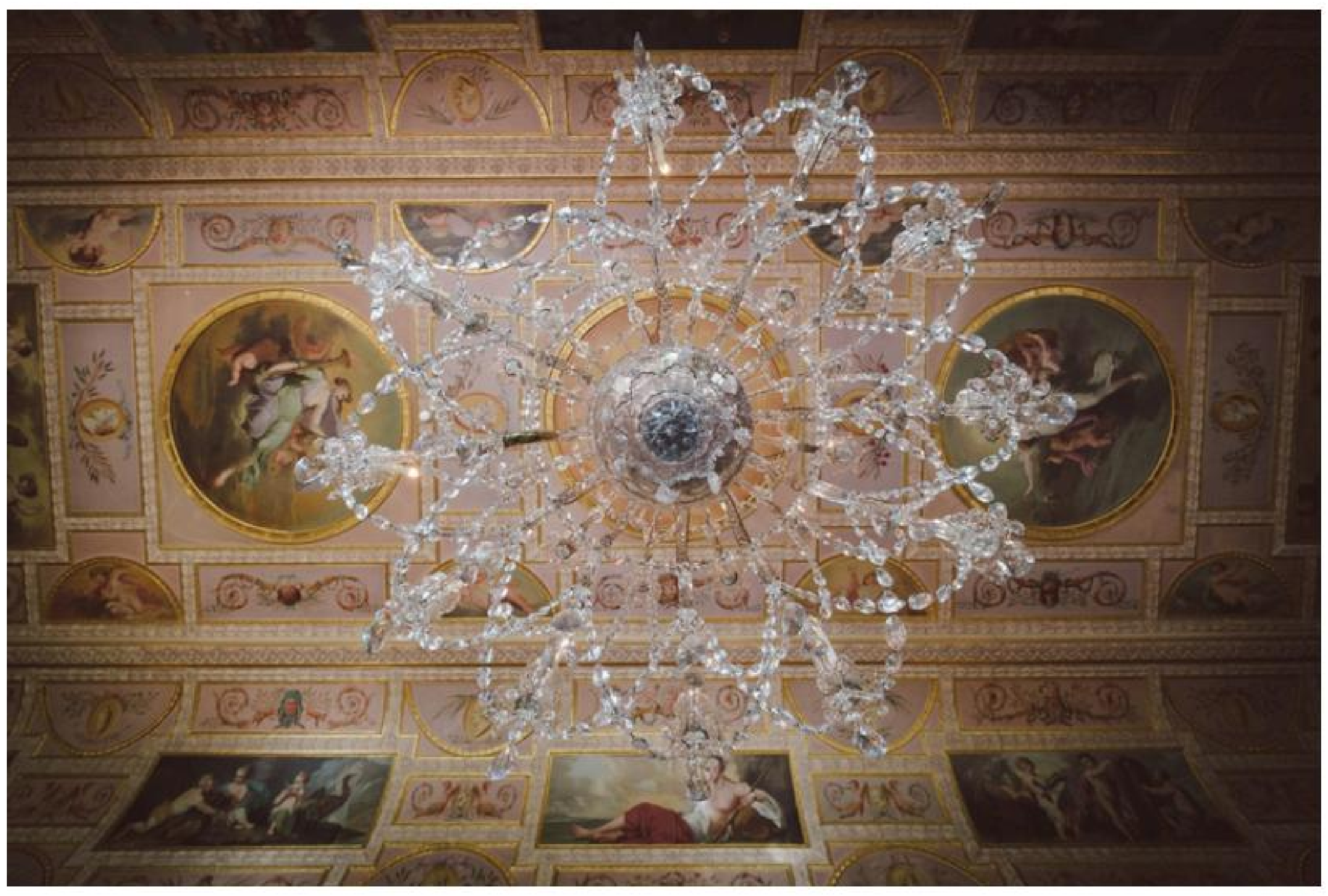
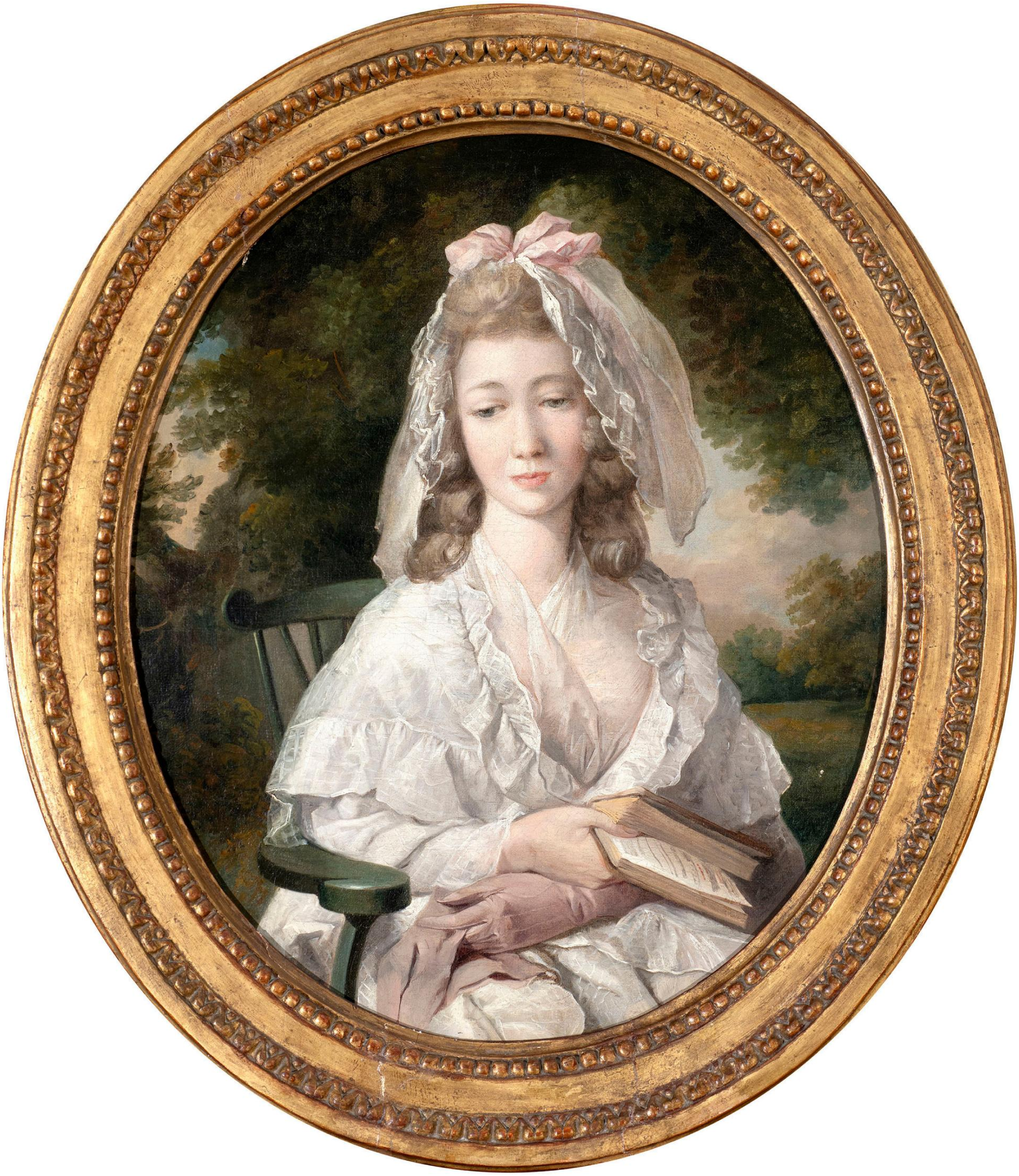
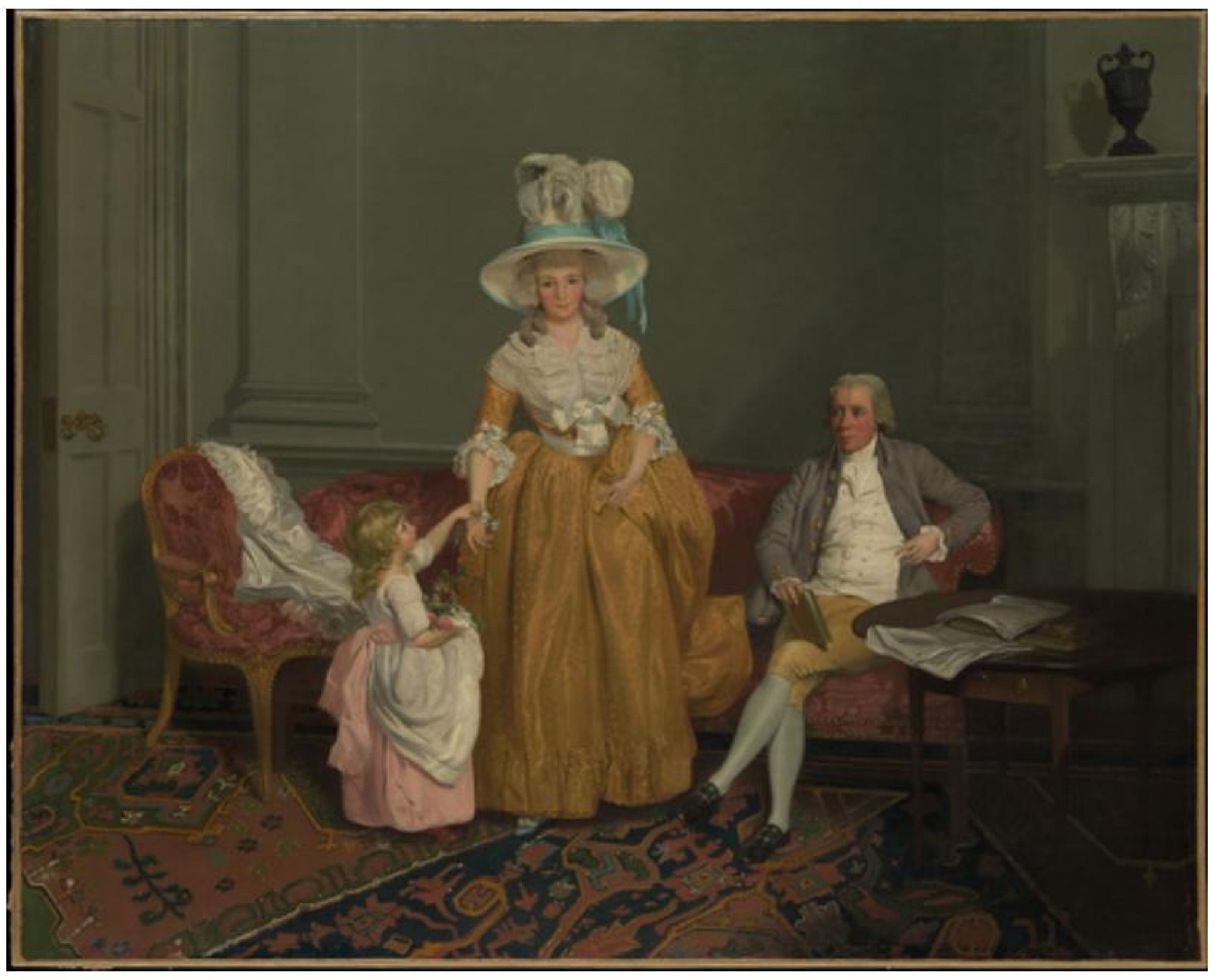


Fig. 1



In these years, he also started painting landscapes, mainly inspired by Thomas Gainsborough, single portraits and conversation pieces in crayon and oil, influenced by Mortimer at first, and then slowly developing his style in line with the taste of the time (fig. 2).

Fig. 2



He is thought to have had a first wife before he married Clara Maria Leigh, portrayed in our painting, although nothing else is known of her. Marrying Miss Leigh, whose father was a proctor in Doctor's Commons (equivalent to a Solicitor nowadays), must have temporarily improved Wheatley's unstable economic situation. His new bride became a frequent model for his paintings and would become an accomplished artist herself. In the years following Wheatley's marriage to Clara Maria, despite his increasing fame, becoming a Royal Academician, and receiving important commissions, his finances deteriorated, and his debt increased. His poor economic circumstances got to a point where he was forced to sell his house and its contents, including his works, at auction. Organised by Christie's on 12 and 13 January 1795 in the premises of Wheatley's house near Fitzroy Square, the sale did not go well. Furthermore, his ill health aggravated: he was affected by constant gout attacks, preventing him from using his hands, and his eyesight declined, making it difficult for him to paint.

The last years of Wheatley's life were miserable, as he was extremely sick. Clara Maria must have played a crucial role in supporting him, managing the poor finances he had left the family with, and even helping him paint. Joseph Farington (1747-1821) was a good friend of the Wheatley family, and he reported in his diary that in the last year of the painter's life, his wife "mixed his tints when he painted" (Windsor, Royal Library, The Farington Diary transcript 7 July 1800).

In 1801, according to Farington's diary, the painter's health and financial situation were worse than ever, and even the Royal Academy helped the Wheatleys with some money. Francis Wheatley passed away on the morning of 28 June 1801, leaving Clara Maria alone with four children and substantial debt. Again, Farington and the Academy were the ones to help the family immediately after the artist's death, voting for a pension and financial assistance for the widow. She struggled to support her household in the following years but managed to provide for her children by producing works for several patrons.

Mrs Wheatley was born Clara Maria Leigh in London in 1767 to John Leigh, a proctor and amateur artist. Artist George Romney portrayed the Leigh family in 1768 (fig. 3).

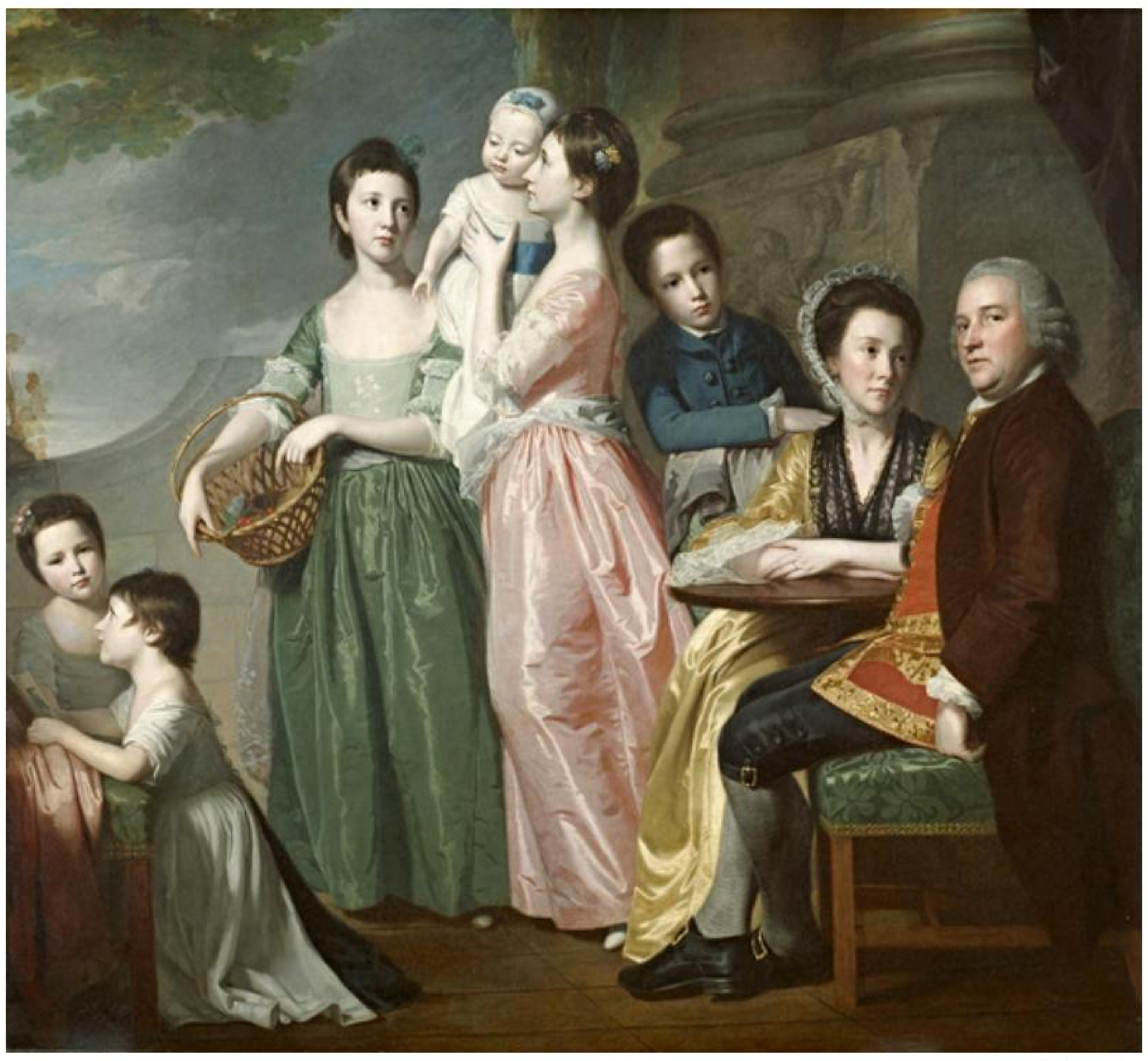


Fig. 3

In the immediate years after her marriage to Wheatley, she became her husband and other artists' model (figs. 4 and 5), when our portrait was executed. A talented painter herself, she became known for her miniatures, landscape watercolours, genre paintings, and botanical drawings. She exhibited at the Royal Academy from 1796 to her death in 1838 and taught painting to several members of the British aristocracy. She got married again in 1808 to actor and artist Alexander Pope, and started signing her works as Clara Maria Pope, Clara Pope, or even Mrs Alexander Pope.

Fig. 4

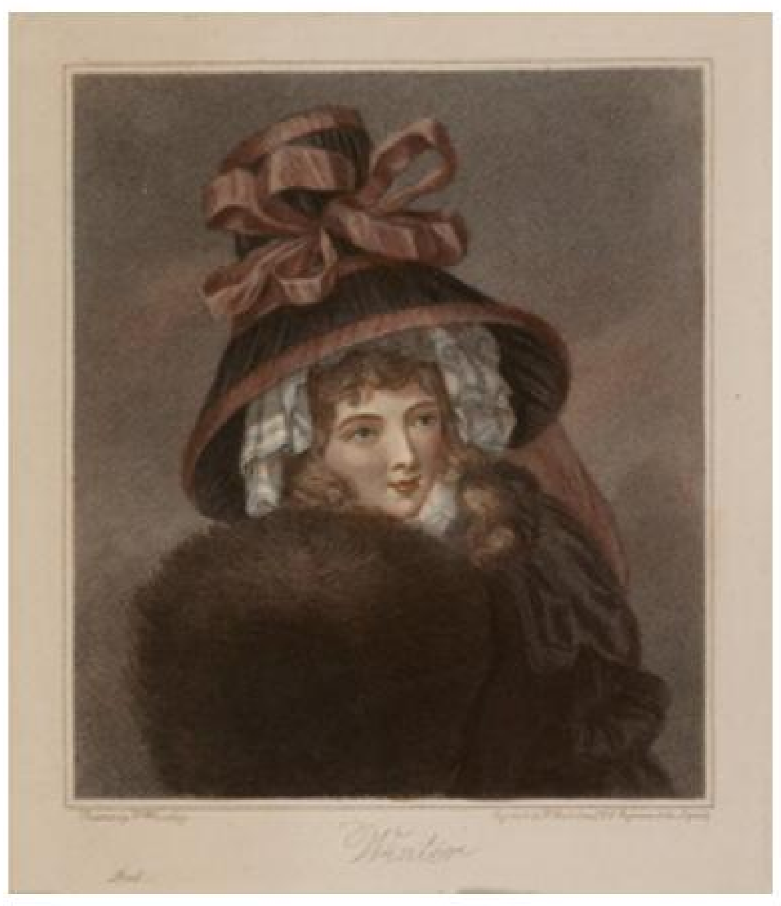
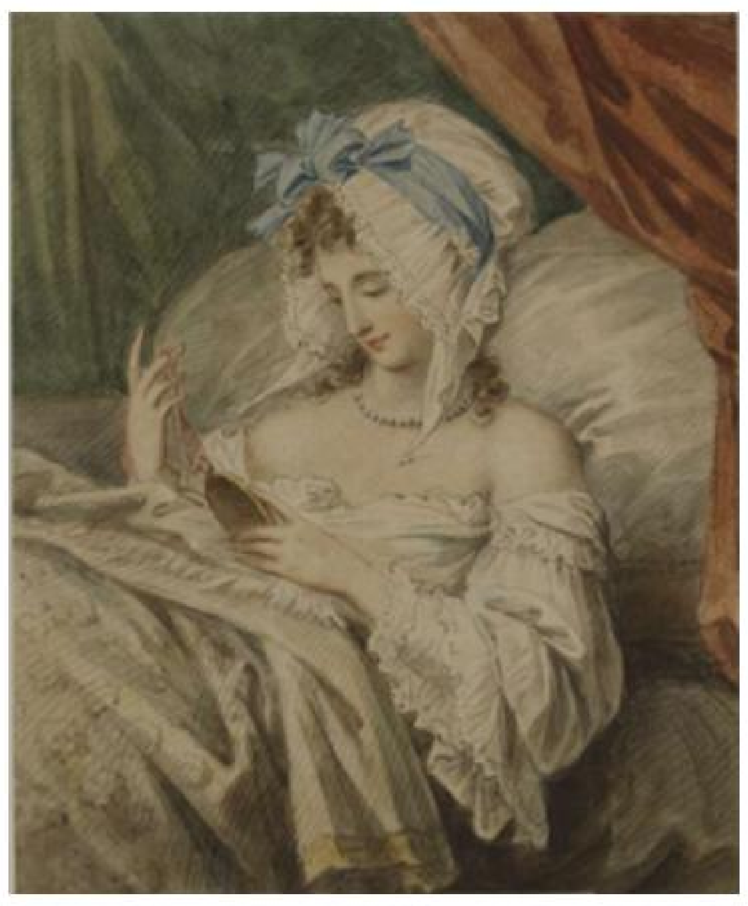


Fig. 5



In the first years of the 19th century, the publisher of the *Botanical Magazine*, Samuel Curtis (1779-1860), noticed her talent and started to commission illustrations for his publication (fig. 6). She also illustrated Curtis's *Monograph on the Genus Camelia* (1819) and *The Beauties of Flora* (1806-1820).

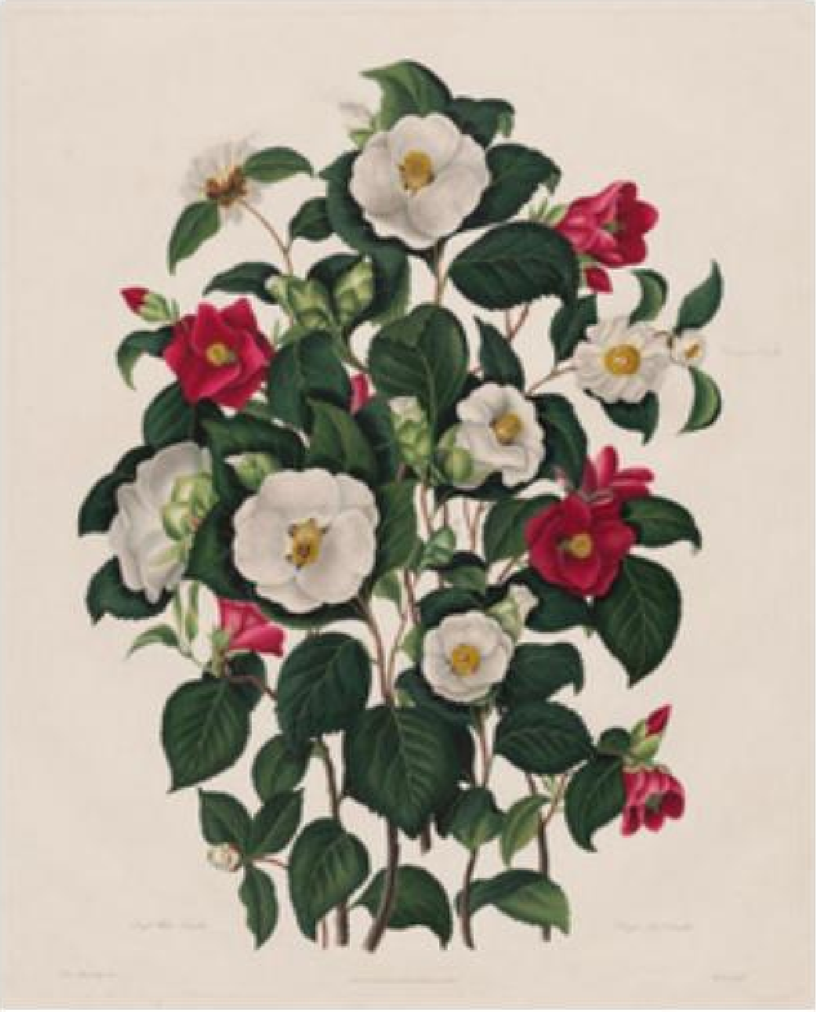


Fig. 6

Among her other patrons was British architect Sir John Soane, who commissioned the delicate and ethereal watercolour titled *Shakespeare's Flowers* (1835). It represents a bust of the playwright, which belonged to the architect, together with a group of finely painted flowers and a butterfly, now displayed in the Morning Room of Soane's Museum in London (fig. 7). He was a fellow Academician of Francis Wheatley and a good friend of Clara's.

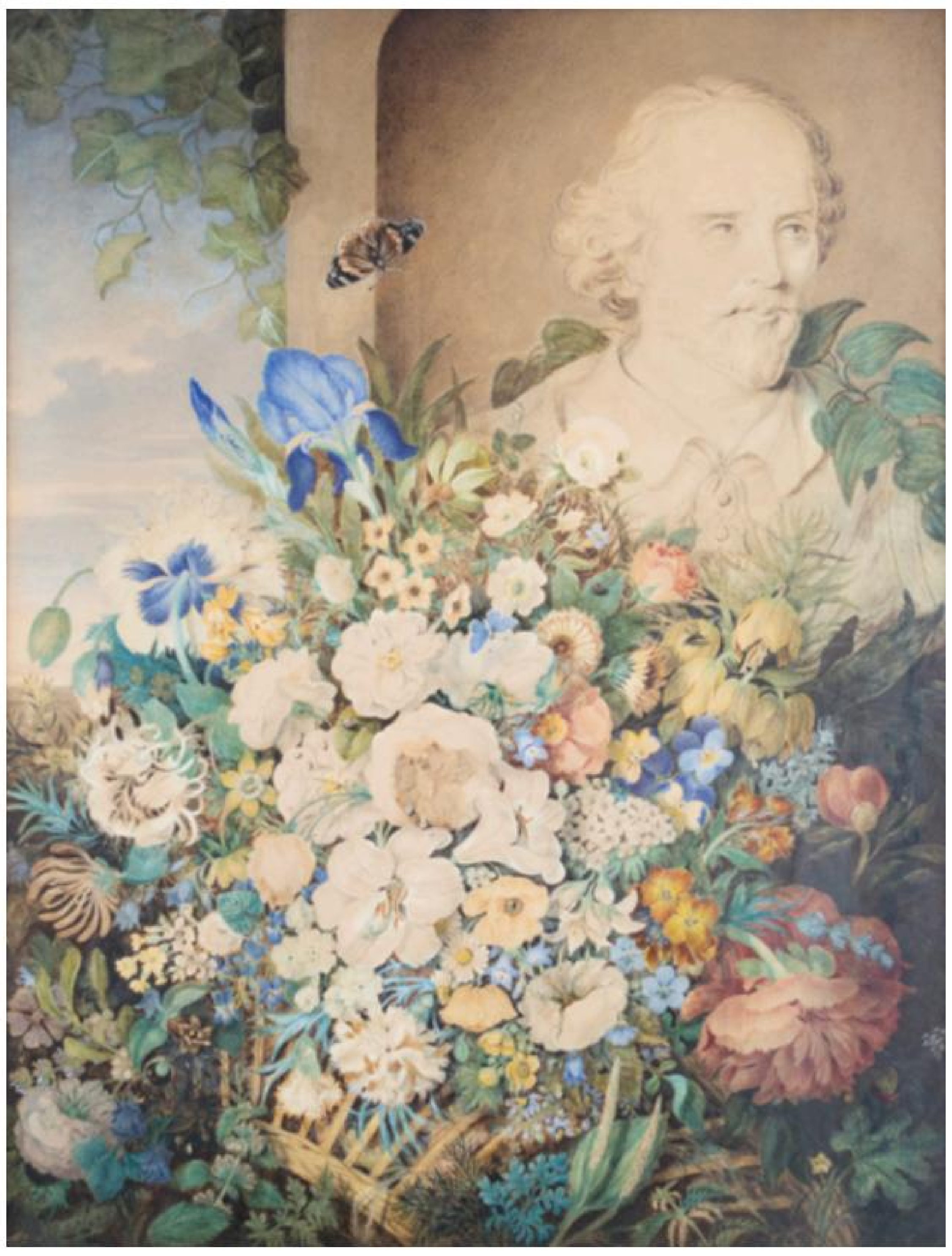


Fig. 7

Another portrait of Clara Maria by Wheatley was exhibited at the Royal Academy in 1788, which the painter later used as a model for the Winter of his Four Seasons series (fig. 4, reproduced above). The fact that our painting, also executed in 1788, was not exhibited at the Academy indicates that it was intended to be of a much more intimate nature. Wheatley may have painted this portrait of his young wife to enjoy it in a private and domestic setting. This work may have hung in their home or the painter's studio, keeping him company during the happy years of his life and later, during his sickness. It presents us the sitter through the eyes of her husband in an intimate, private, and warm way, an image which becomes almost melancholic when one knows how their life together would develop: Wheatley would rely on a strong and determinate Clara Maria, who would stay beside him until his death, helping him to paint and later becoming a celebrated artist herself.

Her work was included in the recent Tate exhibition *Now you see us: women artists in Britain 1520 – 1920* (Tate Britain, 16 May – 13 October 2024).

Gault Raiecka
fecit

7. Anna Gault de Saint Germain, *née* Rajecka

(Warsaw 1754 - 1830 Paris)

Portrait of a gentleman in a blue coat

Signed (lower left): 'Gault Raiecka fecit'
Pastel on paper
15 3/4 x 12 1/4 in. (40 x 31 cm.)
Executed c.1795

Provenance
Private collection, France;
Clermont-Ferrand, Vassy Jalenques, 30 October 20125, Lot 224;
where bought by the previous owner.

Literature
Neil Jeffares, "Gault de Saint-Germain, Mme, née Marie-Josèphe-Frédérique Anne, dite Anna, Rajecka," *Dictionary of pastellistis before 1800*, London, 2006; online edition, reproduced, J.34.149, p. 3.

This work, signed by the artist Anna Rajecka, is a superb example of her pastel technique, easily recognisable by its soft palette, rich in blues, greys, and silky skin tones, in line with 18th-century French portraiture, first developed by artists such as Maurice Quentin de la Tour (San-Quentin, Picardy 1704-1788) and Jean-Baptiste Perronneau (Paris 1715–1783 Amsterdam) (figs. 1 and 2).

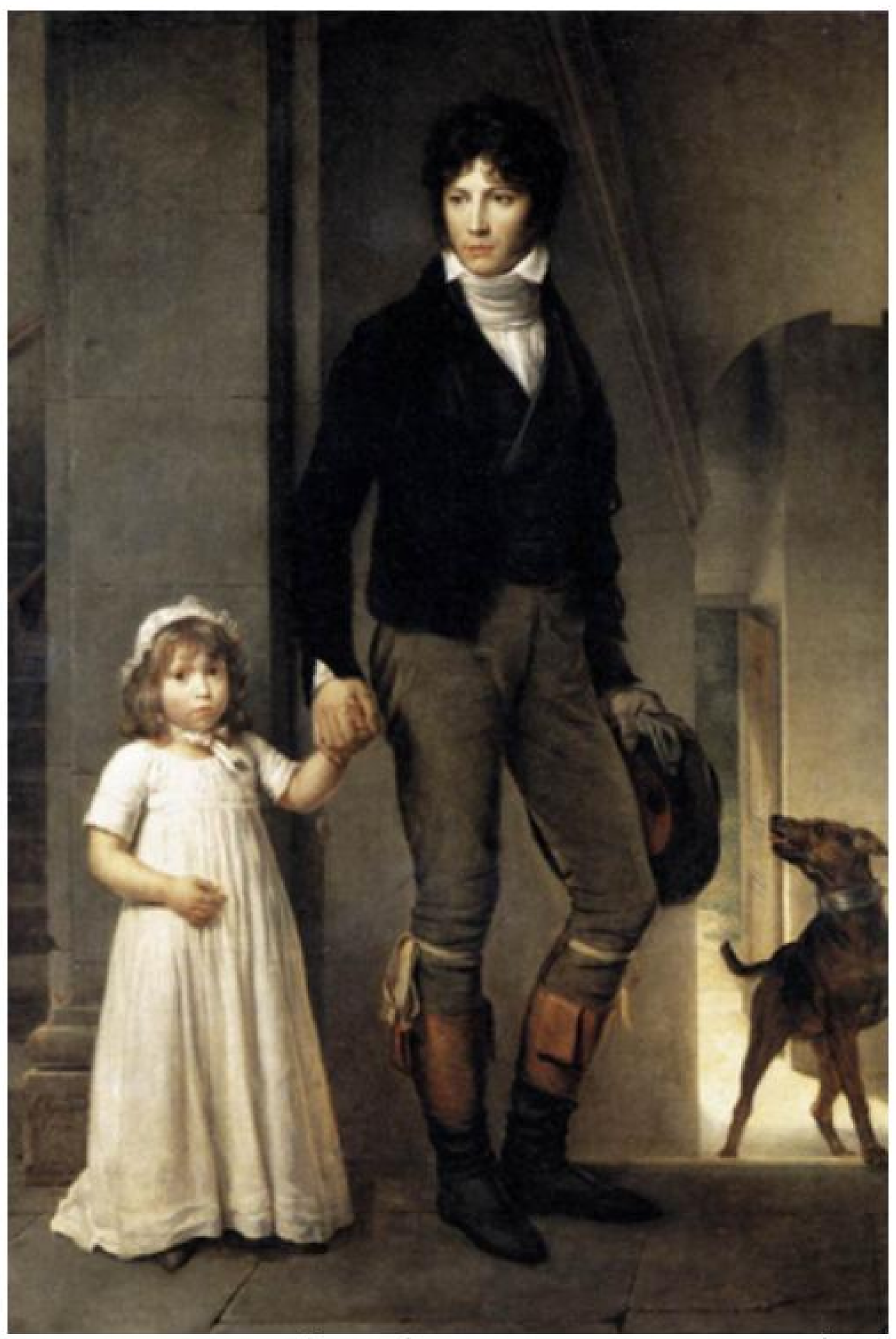


Fig. 3. *François Gérard, Jean-Baptiste Isabey with his daughter*, 1795. Musée du Louvre, Paris.

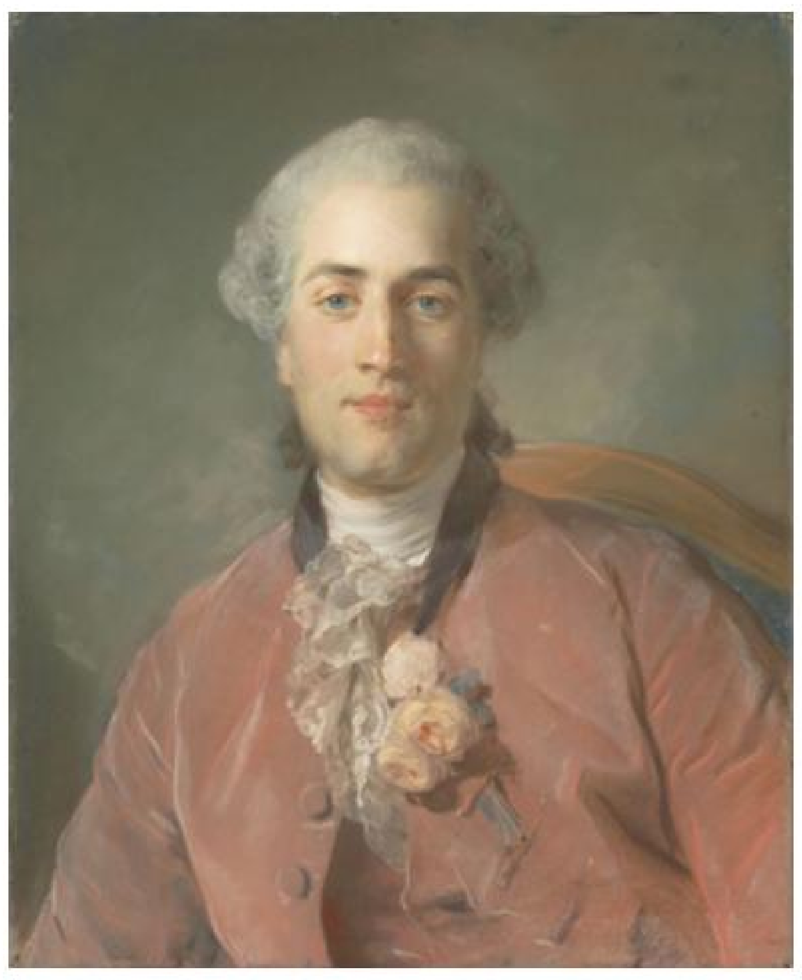


Fig. 1

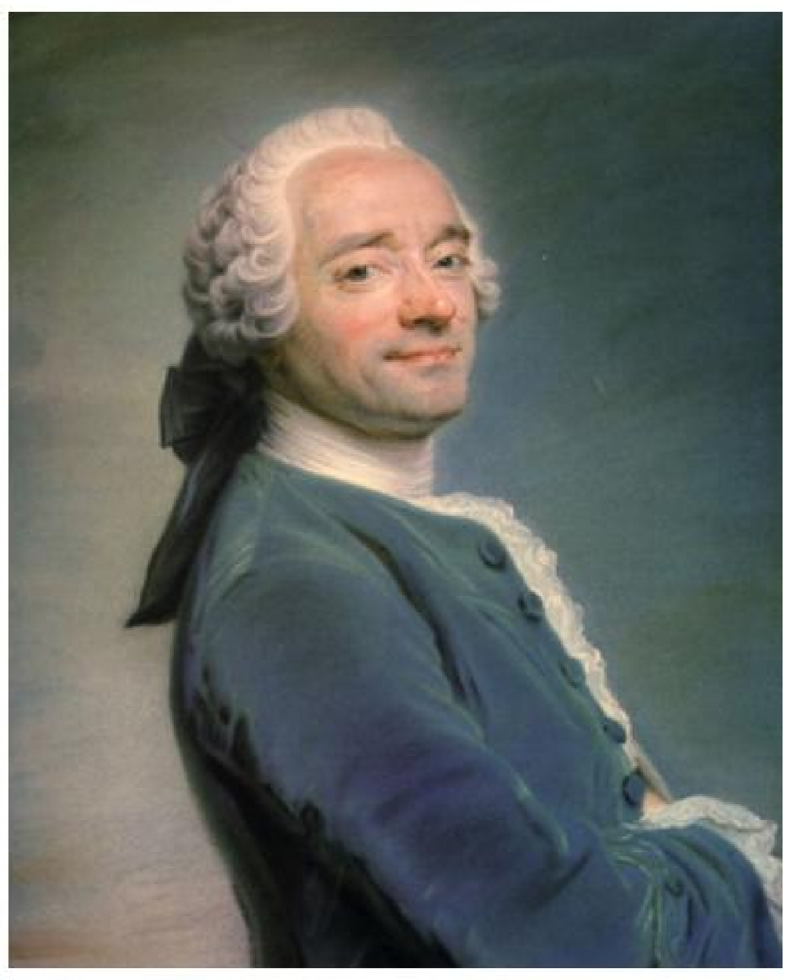
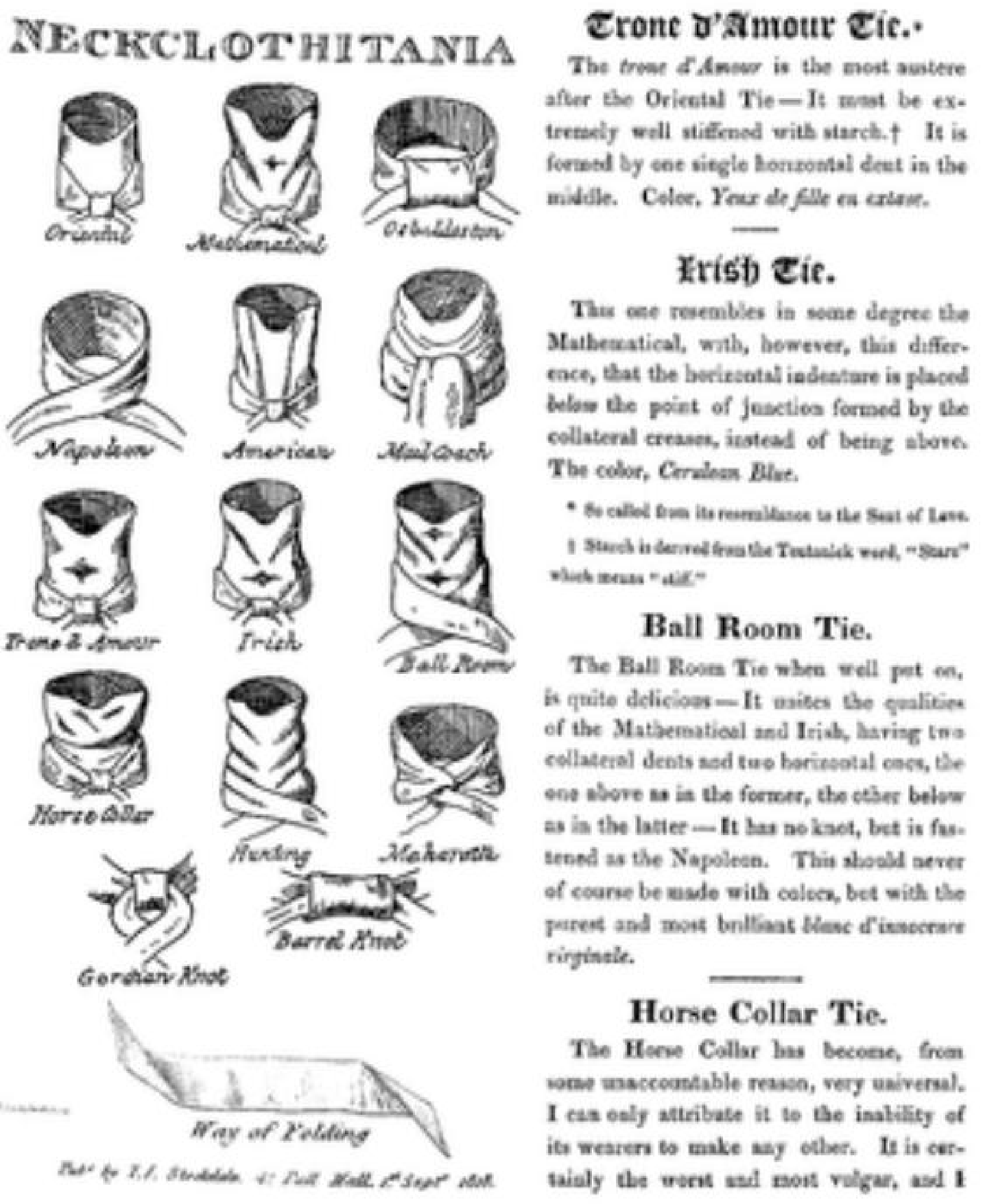


Fig. 2

The young gentleman sitter stands before a neutral taupe-coloured background, dressed in a blue coat. Under it, he wears a white gilet, chequered with thin reddish-orange and blue lines, and a stock (a pleated linen neckcloth) tied around his neck, as the fashion of the late 18th and beginning of the 19th century dictated (figs. 3 and 4).



Trone d'Amour Tie.*

The *trone d'Amour* is the most austere after the Oriental Tie—It must be extremely well stiffened with starch.† It is formed by one single horizontal dent in the middle. Color, *Yeux de fille en extase*.

Irish Tie.

This one resembles in some degree the Mathematical, with, however, this difference, that the horizontal indenture is placed below the point of junction formed by the collateral creases, instead of being above. The color, *Ceruleun Blue*.

* So called from its resemblance to the Seat of Love.

† Starch is derived from the Teutonick word, "Stare" which means "stiff."

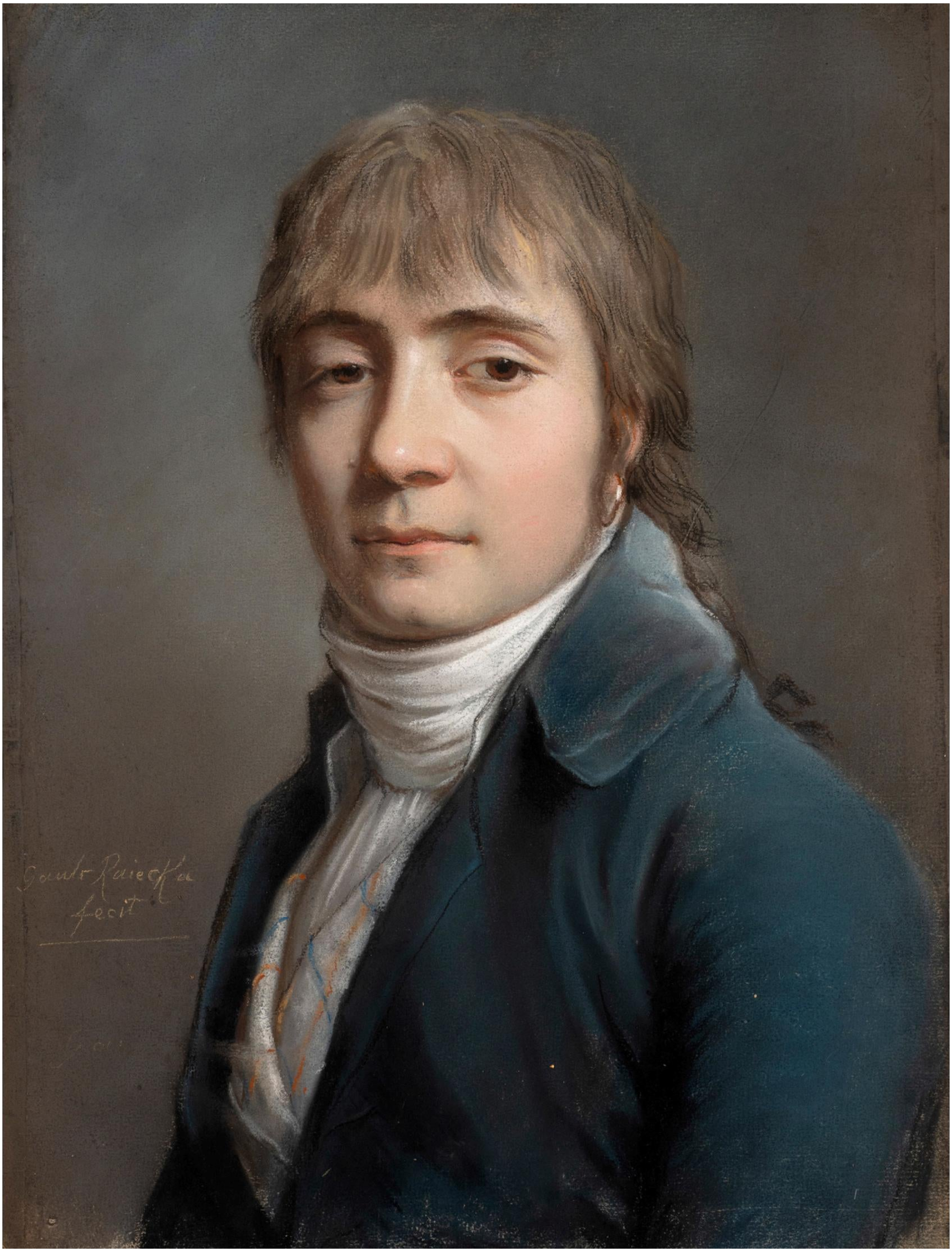
Ball Room Tie.

The Ball Room Tie when well put on, is quite delicious—It unites the qualities of the Mathematical and Irish, having two collateral dents and two horizontal ones, the one above as in the former, the other below as in the latter—It has no knot, but is fastened as the Napoleon. This should never of course be made with colors, but with the purest and most brilliant *blanc d'innocence virginale*.

Horse Collar Tie.

The Horse Collar has become, from some unaccountable reason, very universal. I can only attribute it to the inability of its wearers to make any other. It is certainly the worst and most vulgar, and I

Fig. 4. George Cruikshank, cravat illustrations from the magazine *Necklothitania*, 1818.


Gault Raiecka
fecit

Adorning his ear is a rose gold-coloured hoop earring, and his hair, which has been powdered (as the white dust on the collar of his coat indicates), is tied in a queue ended by a small dark ribbon that can be glimpsed behind his left shoulder.

Artist Marie-Josèphe-Frédérique-Anne Rajecka was born in Warsaw in c. 1754. For years, many sources claimed that she was the illegitimate daughter of King Stanisław August Poniatowski of Poland, although her father was Józef Rajecki, a portrait painter. This rumour, later modified to say that the artist was the King's lover, may have started due to the protection and support she received from the monarch for decades.

Trained to become a court painter in the 1770s, clearly as Stanisław August's favourite and *protegée*, Rajecka seems to have studied in Warsaw with French painter Louis-François Marteau (Paris c.1715-1804 Warsaw), who also served the King, and perhaps also with Marcello Bacciarelli (Rome 1731-1818 Warsaw). During this time, she produced drawings and pastels for the court before moving to Paris in 1783, where she would still receive a Royal stipend from Poland. In Paris, she learnt the pastel technique from the works of Antoine-Joseph Loriot (Bannans 1712-1782 Paris) and Jean-Antoine Pellechet (Vercel 1721-1758 Fribourg) and seems to have studied with Jean-Baptiste Greuze (Tournus 1725-1805 Paris), copying his miniatures. Perhaps she was also in contact with Élisabeth Louise Vigée Le Brun (Paris 1755-1842).

In 1788, she married the miniature painter and art historian Pierre-Marie Gault de Saint-Germain. After their wedding, she wrote a letter to Warsaw to request whether she could keep receiving the royal stipend despite getting married. She claimed that her new husband was "an artist, like herself," and, therefore, did not have much funds to support himself or his wife. Later, when she wanted to travel to Italy and needed the King's permission, he would deny it, requesting her to stay in Paris and keep painting for him (fig. 5).

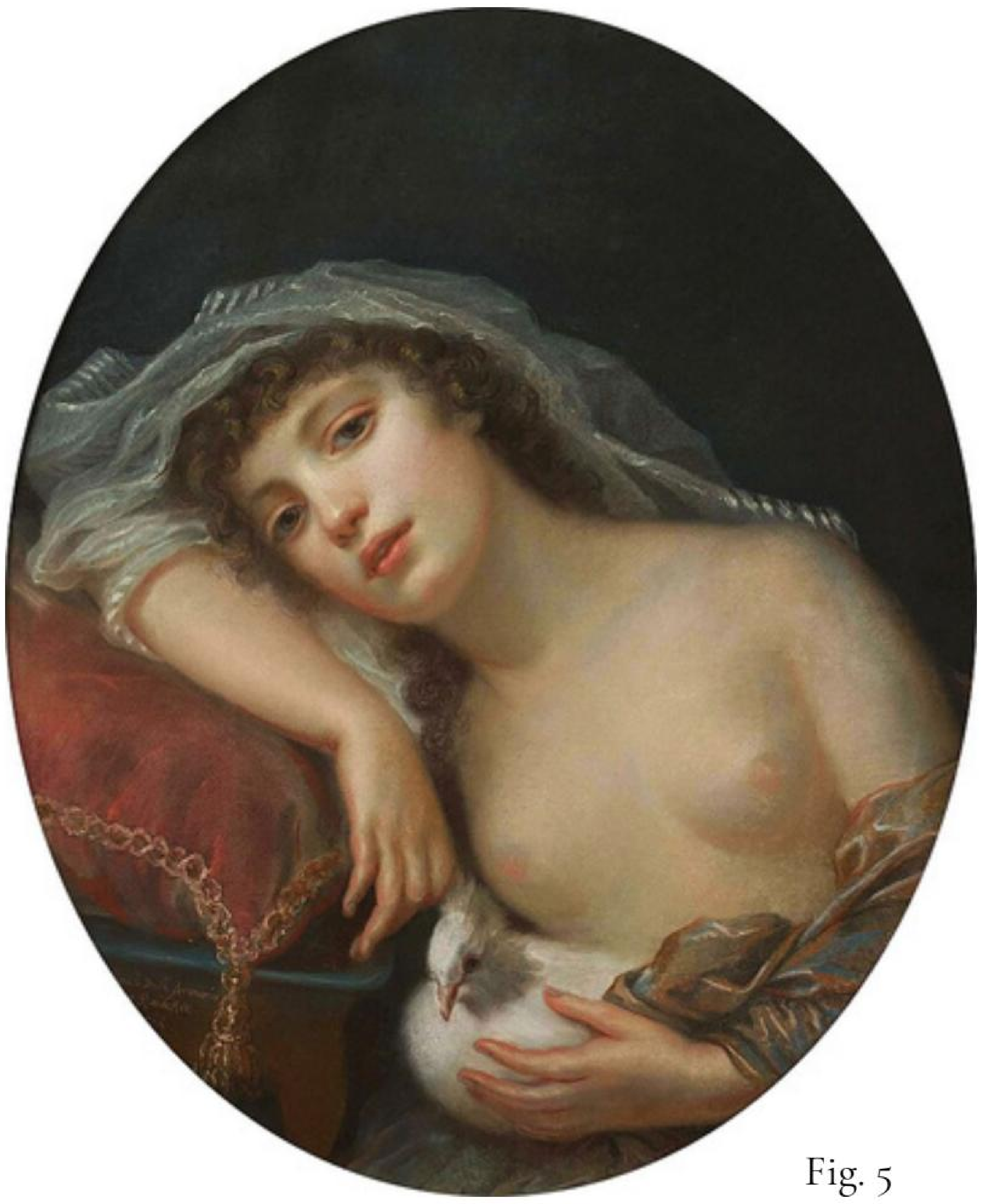


Fig. 5

After several correspondence discussions, the Monarch's discontent with her work, and Madame Gault's thirst for "artistic freedom," Stanisław August ended his patronage relationship with her.

In 1792, she fled to Clermont-Ferrand, 84 miles west of Lyon, frightened at the terror that started to reign in Robespierre's Paris, where public executions would become the order of the day and where any aristocrat or person with ties to the aristocracy, like was the case of Gault de Saint-Germain, was at risk of being guillotined. It was probably in these years that this portrait was created. Judging by the sitter's clothes and hairstyle, the work can be dated to the 1790s, when a coat over a waistcoat and a white necktie were fashionable. Hoop earrings, typical of the Revolution period, were worn by men and women. The use of powdered wigs, common among upper classes in the previous decades, had been abandoned, and gentlemen wore their long and natural hair tied back, like our sitter.

This attire can be associated with a middle-class sympathiser of the royalist young upper class opposed to the Paris Commune, commonly known as jeunesse dorée ('gilded youth').

From 1793, they would be called *Muscadins*, and after the fall of Robespierre on the coup known as the 9 Thermidor (the Revolution calendar day equivalent to the 27 July 1794), they would be called *Incroyables* and *Merveilleuses*. They were extravagant members of the upper and ruling classes who became extremely popular during the *Directoire* (1795-1799), often described as wearing giant white neckties, earrings, striped vests, and long hair over their forehead and ears, frequently caricatured satiric in period illustrations and paintings (figs. 6 and 7).

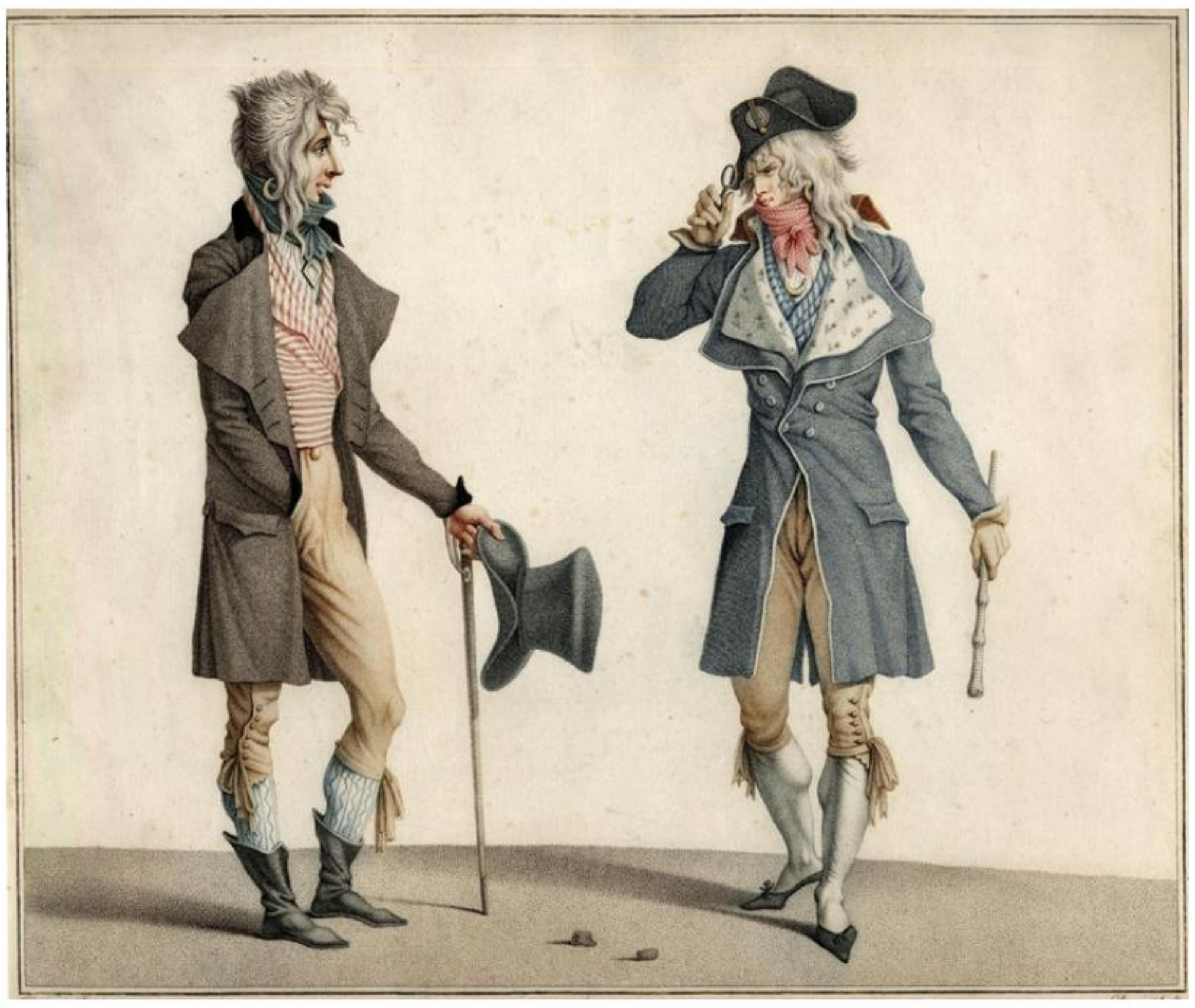


Fig. 6

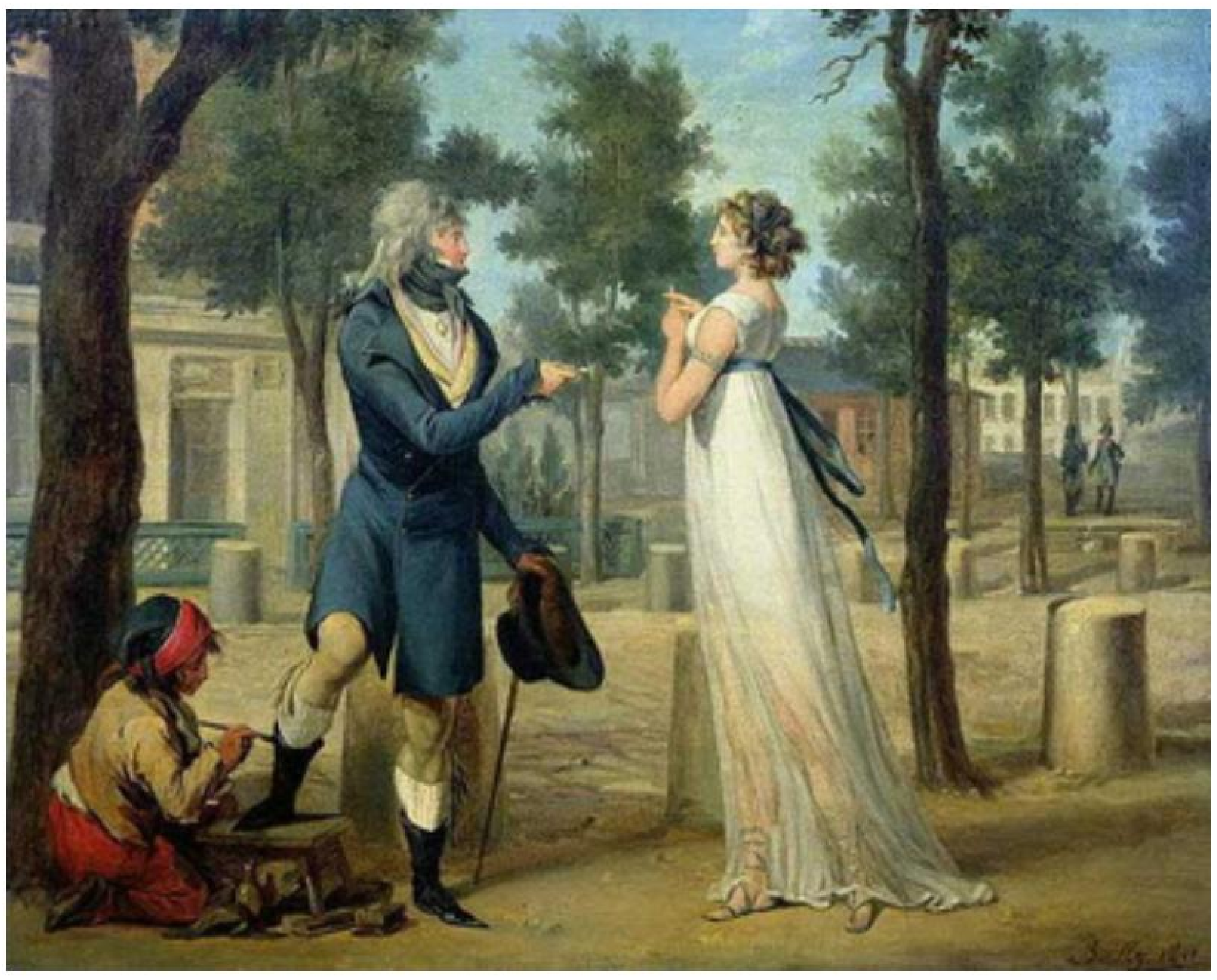


Fig. 7

Anna Gault de Saint-Germain may have encountered this young man in the first years of the Revolution period in Paris or after she left for Clermont-Ferrand, where the climate was moderate, traditional, and quiet, and where royalist groups were strong and had not been persecuted. The *jeunesse dorée*, later *Muscadins* and *Incroyables*, had, in fact, originated in Lyon and other provincial and counter-revolutionary cities.

One might also want to see, in the colours of the young gentleman's vest, a reminiscence or citation of the tricolour flag of France, adopted in February 1794, a few months before the fall of Robespierre and the 9 Thermidor, and used through the *Directoire*, known as a Thermidorian period.

Not much is known of Madame Gault's life after she gave birth to a son in Clermont-Ferrand in 1797, Pierre-Xavier, who moved to Paris and married in 1817. It is possible that Anna went back to the capital with him. She passed away in 1830 at age 75 and is buried in the Cemetery of Montparnasse.

We thank Professor Aileen Ribeiro for her help dating this portrait and expertise on the sitter's costume.

8. Sarah Biffin

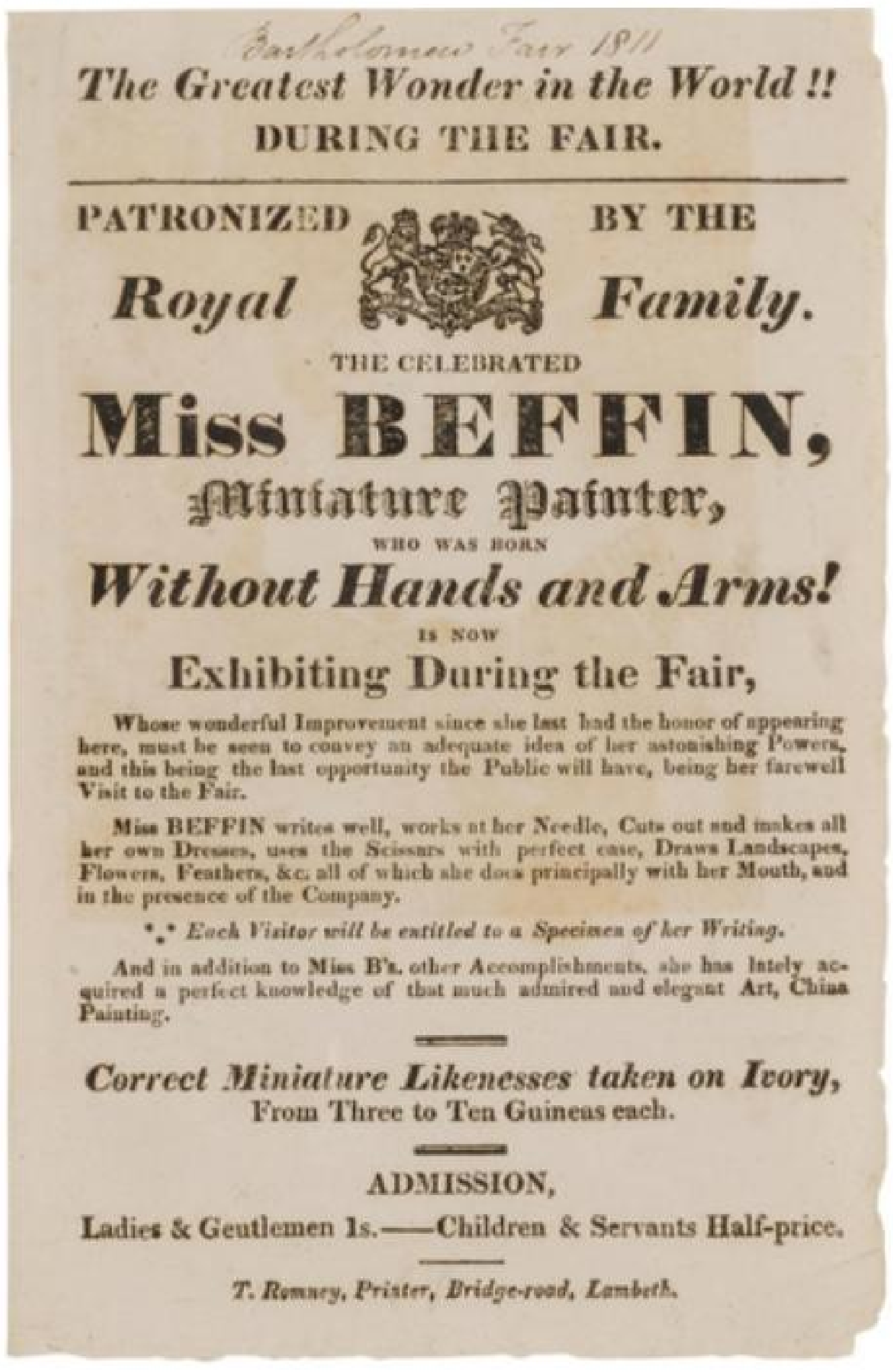
(Somerset 1784 - 1850 Liverpool)

Portrait of a lady

Signed, dated, and inscribed 'Drawn and written by Miss Biffin
without hands June 1848'
Watercolour on paper
14 x 10 1/8 in. (35.8 x 26 cm.)

Provenance
Private collection, United Kingdom, until 2024.

Sarah Biffin was born in Somerset without hands or arms and undeveloped legs, due to a condition called phocomelia. However, she learned to write and paint using her mouth at an early age. She was apprenticed by a man named Emmanuel Dukes, whom she joined at age thirteen, who would exhibit her at fairs and sideshows, as handbills from this time show (fig. 1).



Bartholomew Fair 1811

The Greatest Wonder in the World !!
DURING THE FAIR.

PATRONIZED BY THE
Royal *Family.*

THE CELEBRATED
Miss BEFFIN,
Miniature Painter,
WHO WAS BORN
Without Hands and Arms!
IS NOW
Exhibiting During the Fair,

Whose wonderful Improvement since she last had the honor of appearing here, must be seen to convey an adequate idea of her astonishing Powers, and this being the last opportunity the Public will have, being her farewell Visit to the Fair.

Miss BEFFIN writes well, works at her Needle, Cuts out and makes all her own Dresses, uses the Scissars with perfect ease, Draws Landscapes, Flowers, Feathers, &c. all of which she does principally with her Mouth, and in the presence of the Company.

⁂ *Each Visitor will be entitled to a Specimen of her Writing.*

And in addition to Miss B's. other Accomplishments, she has lately acquired a perfect knowledge of that much admired and elegant Art, China Painting.

Correct Miniature Likenesses taken on Ivory,
From Three to Ten Guineas each.

ADMISSION,
Ladies & Gentlemen 1s.——Children & Servants Half-price.

T. Romney, Printer, Bridge-road, Lambeth.

Fig. 1

In 1808, the Earl of Morton would see her at St Bartholomew's fair. Amazed at her skill, he arranged for her to be trained by Royal Academician William Craig. After this, the Royal Family would start commissioning miniature portraits of its members, granting her official patronage. Biffin moved to London to set up a profitable portrait miniatures studio on Bond Street and continued to tour England's fairs for some years.

In the 1820s, Queen Victoria granted her a civil pension; she moved to Liverpool, where she would live for the rest of her life, and married a gentleman called Mr Wright. She would then sign as Mrs Wright.

The present work was executed by Biffin in 1848 in Liverpool, at the end of her career, two years before she died in 1850. It is similar in dimensions and technique to the Portrait of Queen Victoria (fig. 2) and presents the same dark, rich colours and velvet textures.

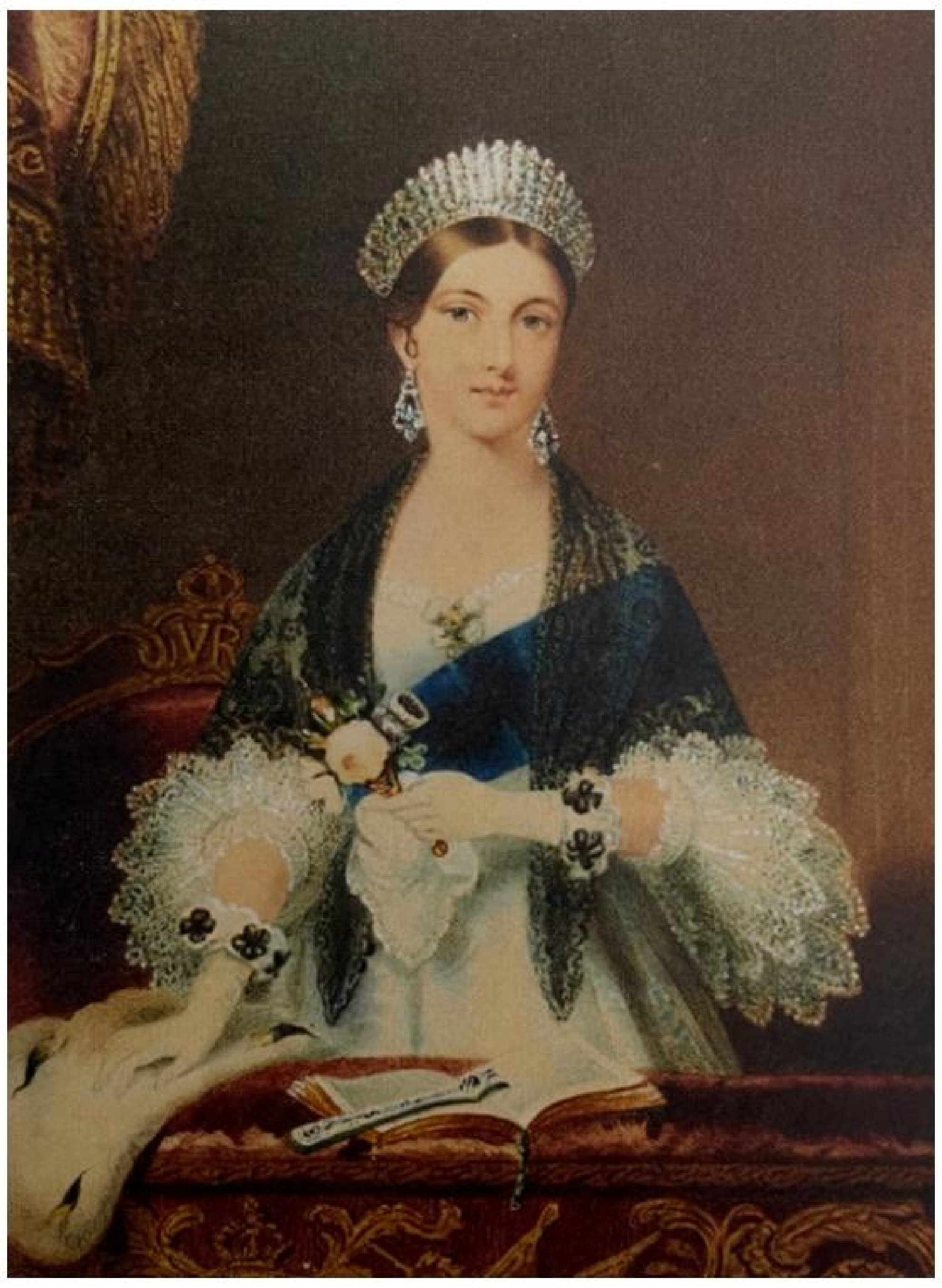


Fig. 2

The lady wears a dark red velvet shawl, adorned with lace, over her shoulders and head, a mustard-coloured brocade robe underneath, and a blue ribbon with a gold and emerald cross pendant around her neck.

The delicate garments, equally elaborate as Queen Victoria's, indicate the high social status and importance of the woman portrayed in the present work, who looks expectantly through the window.

Sarah Biffin's incredibly fine and skilful work, primarily portraits on paper and ivory and feather studies (fig. 3) can be seen in several museums across the United Kingdom, including the Victoria & Albert Museum, the National Portrait Gallery, the National Galleries of Scotland, and the Wellcome Collection, that holds one of several miniature self-portraits (fig. 4).

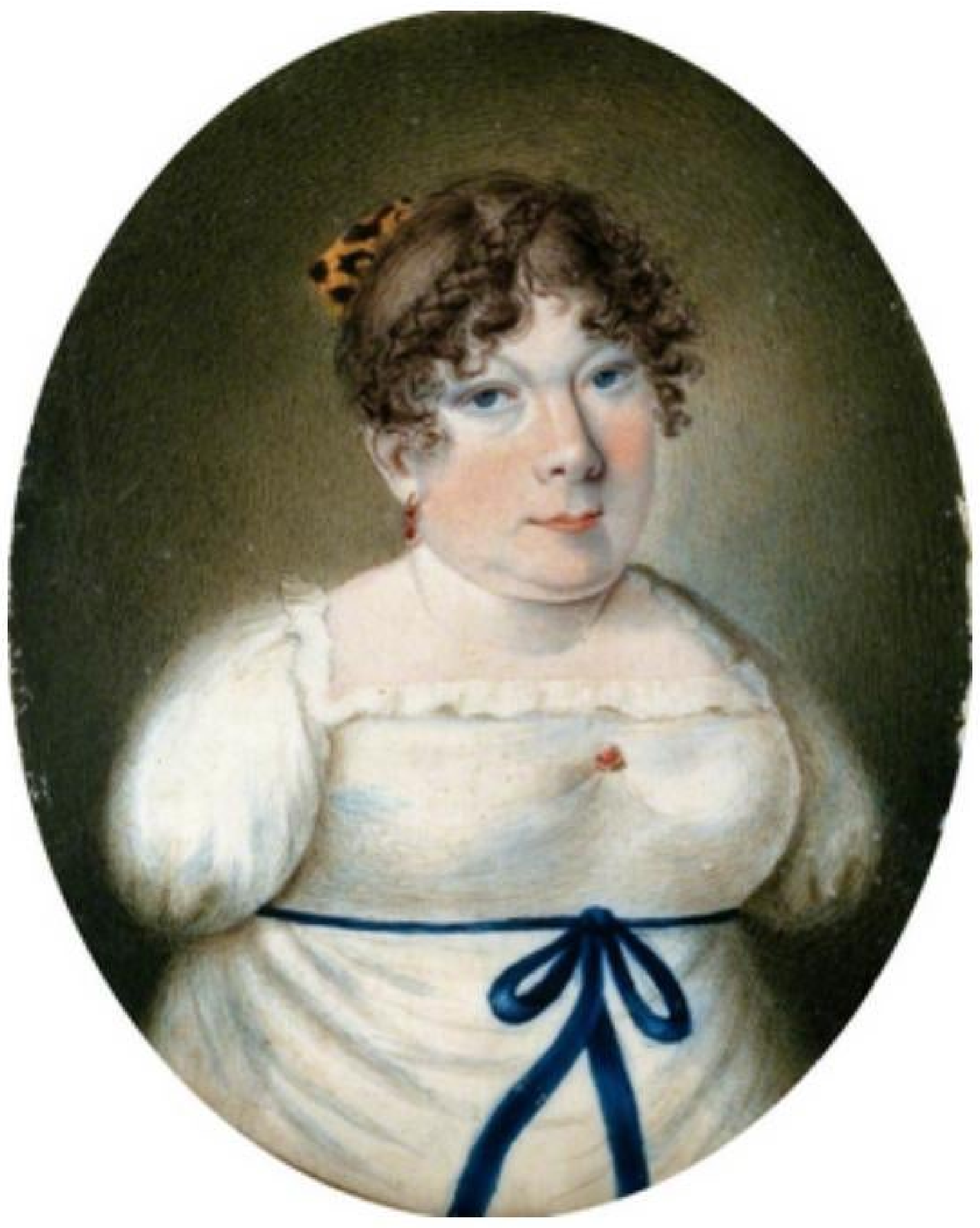


Fig. 3

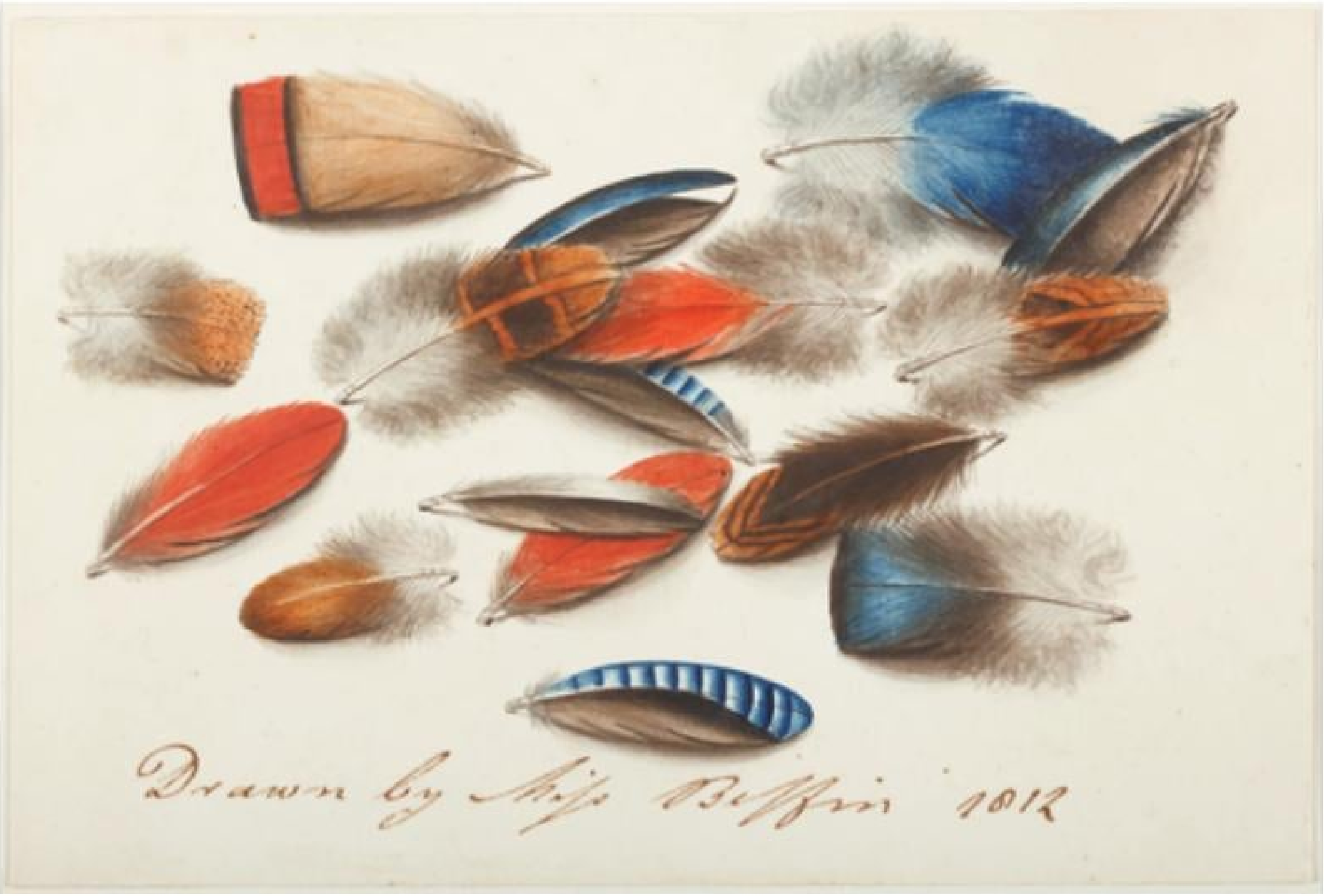
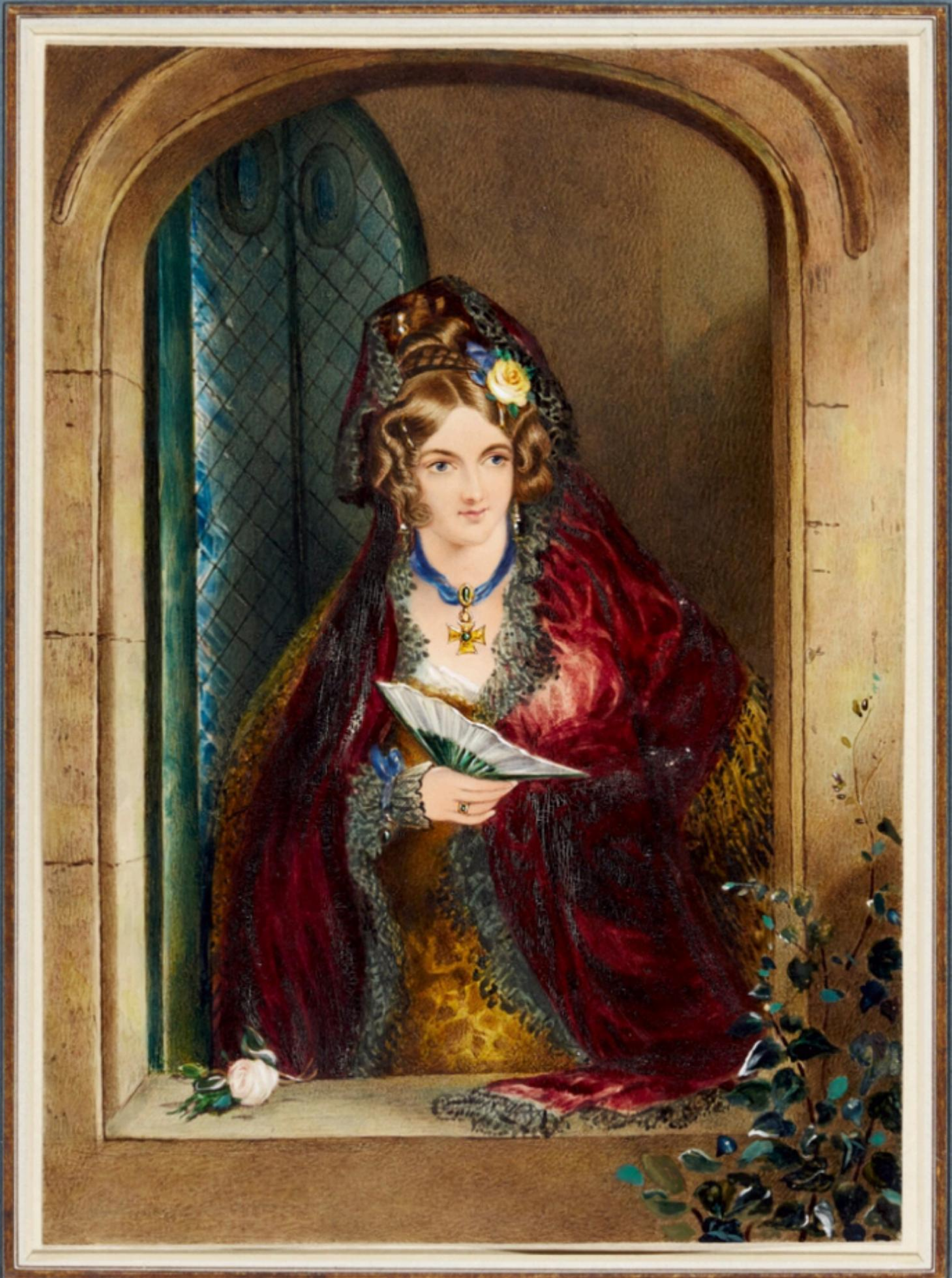
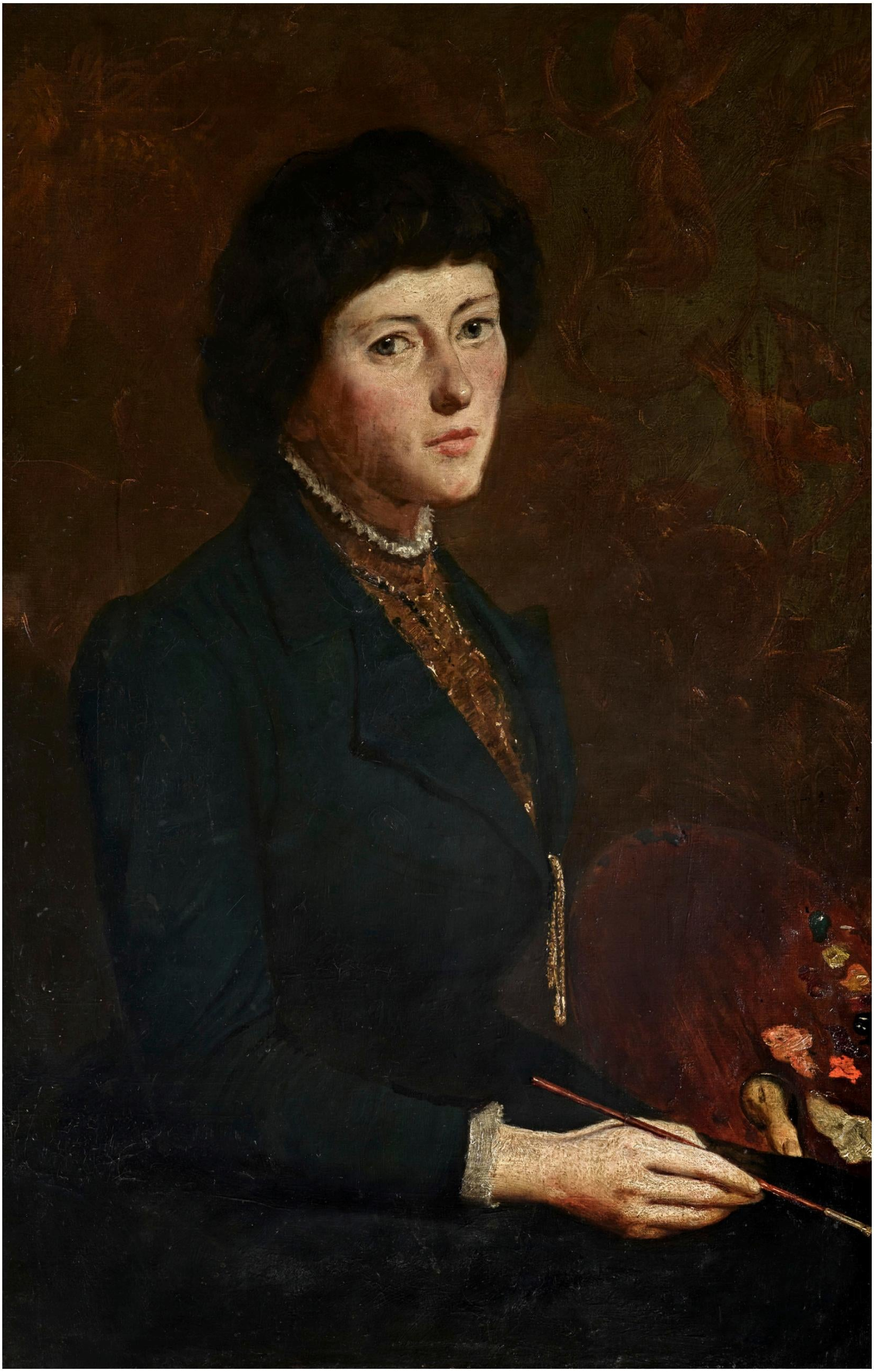


Fig. 4



Drawn and written by Miſs Biffin without hands June 1848



9. Florence Harriet Fitzgerald

(London 1857- 1927)

Portrait of the artist

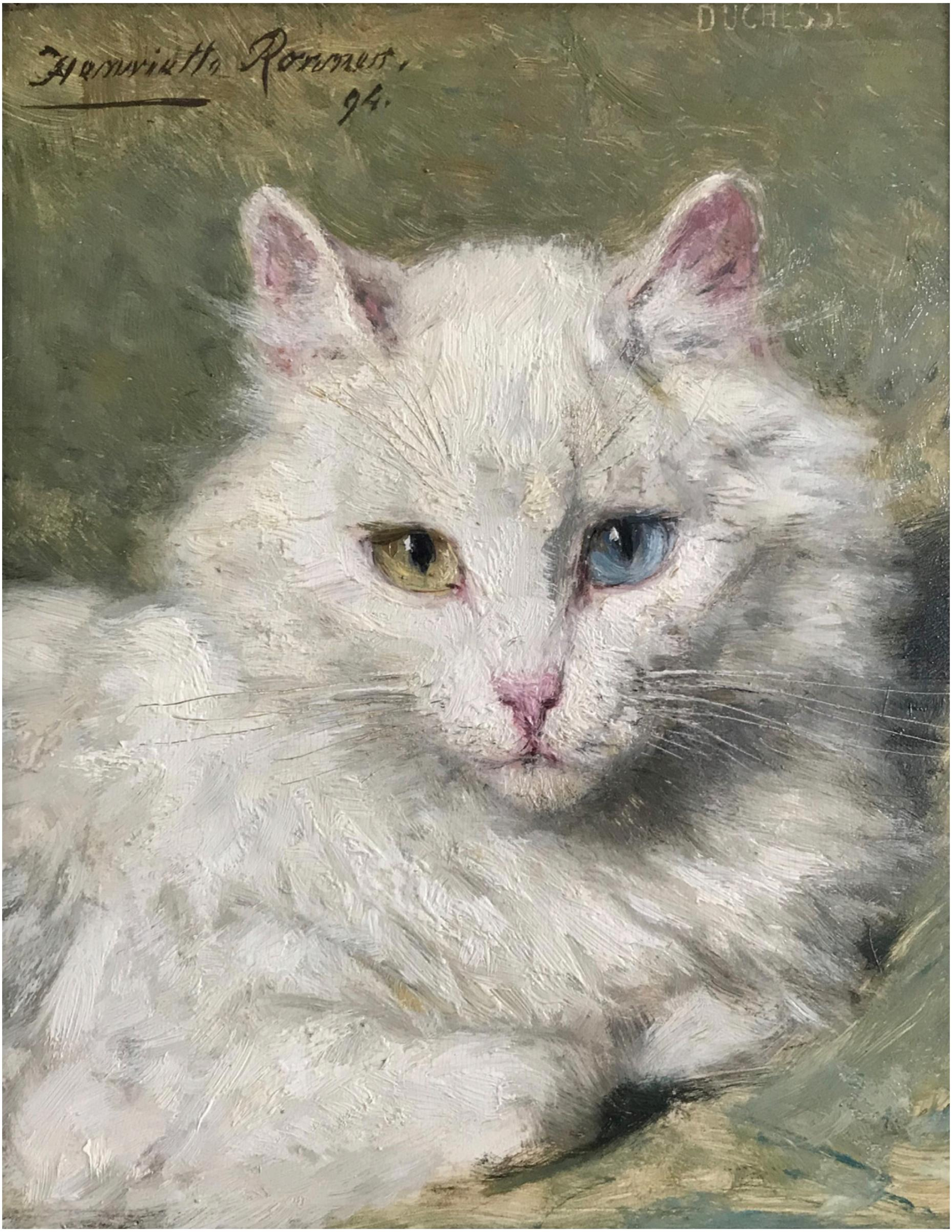
Oil on canvas loosely stretched on panel
37 x 24 in. (94 x 61 cm.)
Datable to c.1877-87

Provenance
The artist's family and by descent until 2022.

The sitter is a daughter of John Anster Christian Fitzgerald (1819 – 1906), the famous Victorian fairy painter and portrait artist. Of all of Fitzgerald's six children, Florence was the only artist of note and the most prolific.

She was born is 1857 and looks to be between 20 and 30 years old in this picture, so an approximate dating for it of 1877-87 seems likely. Born in Brompton, London, Florence studied at the British Museum and the Royal Academy schools. In 1889 she married the landscape painter Walter Follen Bishop (1856 – 1936) and together they travelled widely in Great Britain as well as in Australia, South Africa, and the Channel Islands. Several Australian paintings by both artists are known to exist.

Florence continued to exhibit widely at the Royal Society of Artists, Birmingham, the Royal Society of British Artists, the Liverpool Autumn Exhibition, Royal Cambrian Academy and eight times at the Royal Academy (between 1887 and 1900). Florence showed sculpture during much of her career, but paintings became an increasingly important part of her oeuvre. She was a member of the Royal British Colonial Society of Artists, the Liverpool Academy of Arts and an Associate of the Royal Cambrian Academy of Art.


Henriette Ronner.
94.
DUCHESSE

10. Henriëtte Ronner-Knip

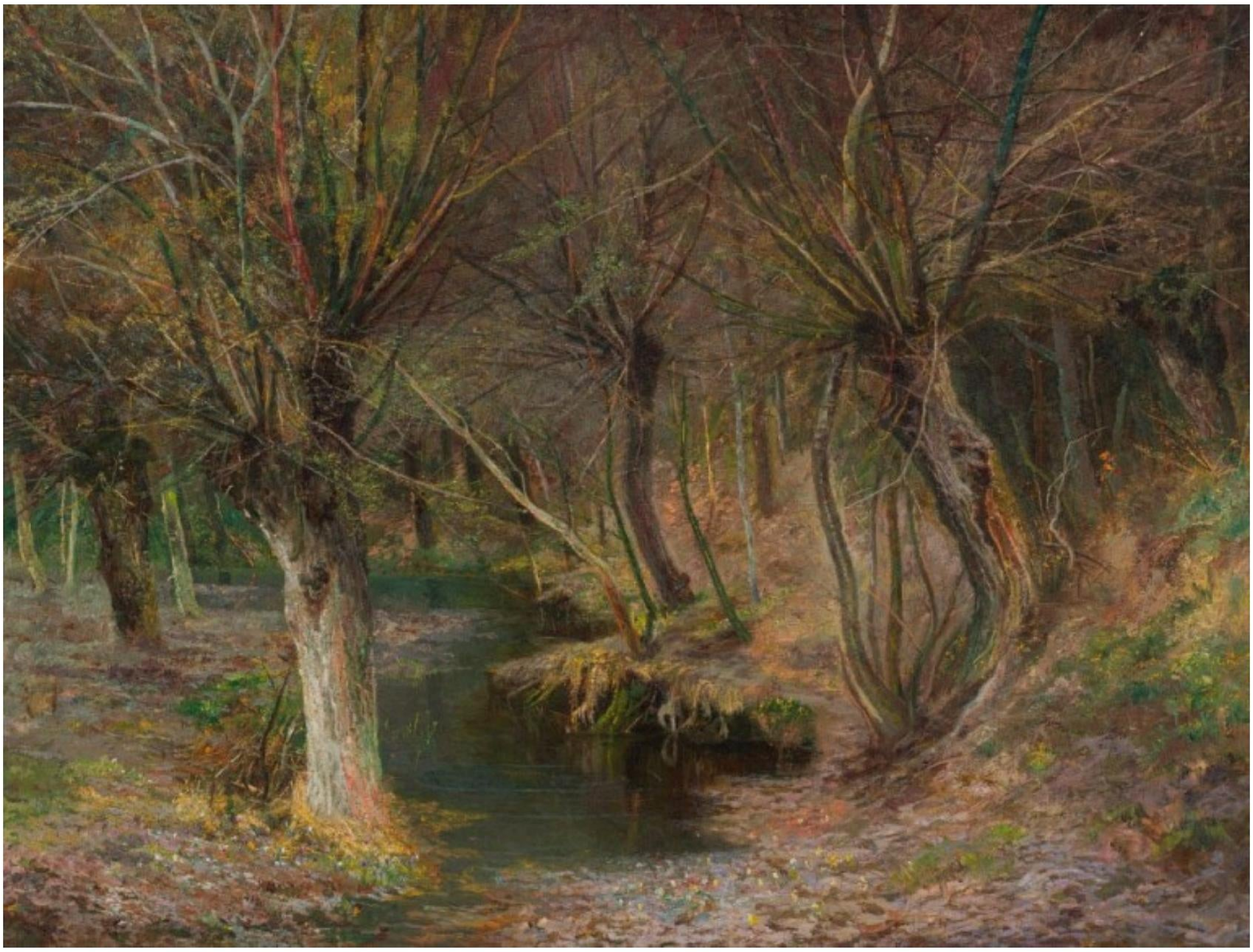
(Amsterdam 1821–1909 Ixelles)

An odd-eyed cat

Signed and dated (upper left): 'Henriette Ronner 94' and inscribed with the name of the cat (upper right): 'DUCHESSE'
Oil on panel
8 ⅞ x 7 ½ in. (22.5 x 19 cm.)

Provenance
Private collection, Belgium, until 2020.

Henriette Ronner, born into an artistic family, was encouraged by her father, Josephus Augustus Knip, a skilled cattle painter, to pursue art from a young age. She received her first easel at eleven and was rigorously tutored by her father, who, having suffered from blindness later in life, believed two hours of daily rest in a dark room would prevent her from the same fate. Initially focusing on rural subjects from her surroundings, Ronner's breakthrough came after moving to Brussels, where she became renowned for her dog paintings, notably her acclaimed 1860 work *La mort d'un ami*, which earned her a Gold Medal at the Levende Meesters exhibition and an international reputation. From the 1870s onwards, she shifted to painting cats, capturing their individual expressions, a subject that proved commercially successful as cats gained popularity among Europe's middle class. Ronner continued to paint dogs, including lapdogs belonging to royalty. In her later years, she lived with various animals that she used as models, sometimes collaborating with genre artist David Col. Her painting of an odd-eyed cat reflects her attention to eyes, perhaps influenced by her family's history of eye diseases, and highlights the unique condition of heterochromia, which is highly valued in certain cultures, such as Turkey, where odd-eyed Turkish Angoras are prized.



11. Emilie Mediz-Pelikan

(Vöcklabruck 1861-1908 Dresden)

Willows at a creek

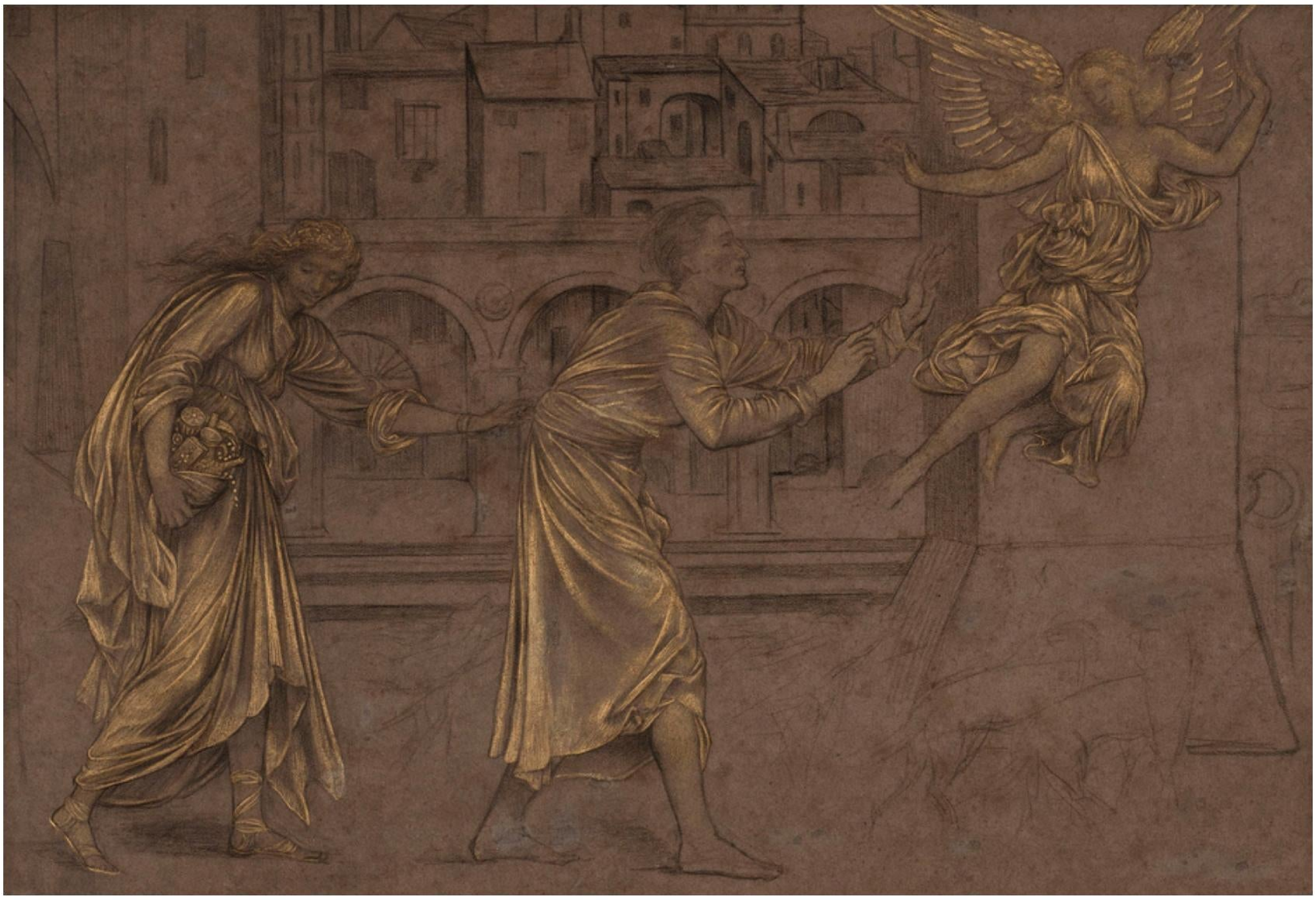
Inscribed by hand on exhibition label on the reverse: 'Emilie Mediz-Pelikan / Weiden am Bachgrund / Krems 1895 / Kat.-Nr. 142, Echtheit beglaubigt Jeikner / 2.11.43'
Oil on unlined canvas
25 1/2 x 33 1/2 in. (65 x 85 cm.)
Painted in 1895

Provenance
From the estate of the artist;
with Kurt Kalb, Vienna;
private collection, Vienna, until 2023.

Literature
Eduard Jeikner, *Emilie Pelikan - Karl Mediz. Gemälde und Zeichnungen, Katalog zur Ausstellung im Galeriegebäude auf der Brühlschen Terrasse*, ed. Heimatwerk Sachsen, Dresden 1943, no. 142.
Oswald Oberhuber/Wilfried Seipel/Sophie Geretsegger, *Emilie Mediz-Pelikan (1861 - 1908), Karl Mediz (1868 - 1945)*, exhibition catalogue (with catalogue raisonné), Österreichisches Museum für angewandte Kunst, Vienna and OÖ Landesmuseum, Landesgalerie Linz, 1986, no. 232, illustrated.
Erich Tromayer, *Emilie Mediz-Pelikan. Bilder, Briefe, Gedanken*, Vienna 1986, p. 236, no. 244, illustrated.

Exhibited
Dresden, Galeriegebäude auf der Brühlschen Terrasse, 1943, no. 142.

For the artist's biography, see note to catalogue no. 14.



12. Evelyn De Morgan

(London 1855 - 1919)

Blindness and Cupidity Chasing Joy from the City

Gold-coloured pastel and black chalk on dark grey-brown wove paper contemporaneously laid down on backing board (likely by the artist or the artist's sister)
15 3/4 x 23 1/8 in. (40 x 59 cm.)
Executed c.1897

Provenance
Maxwell David Eugene Clayton-Stamm, from c.1950–2018.

Evelyn De Morgan was one of the most innovative and imaginative artists of the late 19th and early 20th century. She defied genres and gender expectations to forge a professional career and gain wide recognition over the fifty years she worked as an artist. She studied at the pioneering Slade School of Art before honing her craft by copying from Old Master paintings at the National Gallery and on her many excursions to Italy.

Blindness and Cupidity Chasing Joy from the City is a deeply symbolic allegory which the artist made towards the close of the 19th century and focuses on some of the social anxieties the politically engaged artist held. De Morgan was born to wealthy parents, and this afforded her a comfortable upbringing. As a young adult, it seems that she began to question the value of material wealth through her artwork. She was a religious and spiritualist young woman and the materialistic capitalist society which boomed throughout her life troubled her. In this composition she has personified material greed as the figure of 'cupidity', he is decked in dazzling robes of brilliant gold to reflect his complete preoccupation with money. He is shackled to the figure of 'blindness', who symbolizes those who have shut their minds to spiritual fulfillment in favour of material gains. Chained together, they are a force of evil in a capitalist system which forces joy from the city; a theme which De Morgan returned to at the end of her career in *The Barred Gate* (c. 1918- 19). Through the allegorical figures of 'blindness' and 'cupidity', she critiques the negative impact of greed and wealth on modern life - an idea familiar to De Morgan who lived for her whole life in a rapidly industrialising London and saw the poverty and desperation forced upon those unable to attain material wealth.

This gold drawing was probably made in parallel with an oil painting from 1897 that shares the composition, now in the De Morgan Foundation Barnsley, England (fig. 1), one of many paintings in which she explores the idea of material wealth being a barrier to spiritual well-being. The painting was exhibited at the Walker Art Gallery in 1898, at Leighton House in 1902-3, and at Wolverhampton in 1907. Evelyn de Morgan's wealth of preparatory drawings give the viewer a fascinating insight into the workings of the artist's mind. Of particular interest here is the figure of Cupidity, who is clearly female in the drawing, but which has morphed into a very much more androgenous figure in the oil painting, with a still feminine figure, but more masculine features.

The figures are obviously the artist's main preoccupation here, with the gate and vista to the right not yet delineated, the dynamic attitudes of the dogs yet to be worked out - their presence only alluded to in outline - and various architectural elements only sketchily outlined or absent. Indeed, this approach is typical of Evelyn's studies in gold; the background detail is pared away, and the figures, in all their beauty, come into stark relief.

The present drawing is one of a very small number of works by the artist executed in gold pigment on dark woven paper, demonstrating the artist’s appetite for invention. Apart from one such study in Leighton House Museum (*Victoria Dolorosa*), almost all other known studies in gold pastel are held by the De Morgan Foundation, and only one, to our knowledge, has ever before appeared on the market and was sold by Agnew’s, London, to the Art Institute of Chicago, 2019 (fig. 2). The idea for working in gold on dark paper was first conceived by the artist Edward Burne-Jones who had been enchanted by a medieval book of hours with deep purple pages and gold illumination. He began creating his own works in the unique style from the early 1860s and kept them in his studio. De Morgan, who was 22 years Burne-Jones’s junior, was an art student by the time Burne-Jones was established. With many other young hopefuls she visited Burne-Jones’s studio in the 1870s, seeking advice on her work. It was possibly on one of these visits she first encountered the gold drawings.

Her exact method and recipe has been lost to time, but it seems likely she initially worked in ‘shell gold’, a commercially available pigment for illumination which took its name from the mussel shells it was sold in, before using dry ‘cakes’ of pigment purchased from the popular Artists’ Colourman, Charles Roberson from the 1890s when he began selling it. She would have been required to grind the pigment to a powder and mix it with water and gum arabic to achieve a wet medium which she could manipulate to create a range of textures, as demonstrated in the folds of the fabric and delicate angel wings of this drawing.

Working in this gold material was a painstaking process. De Morgan’s friend Emilie Barrington noted that in De Morgan’s method ‘no erasures could ever be made. The artist has to do each stroke correctly in the first instance’, giving an idea of the skill and concentration required by

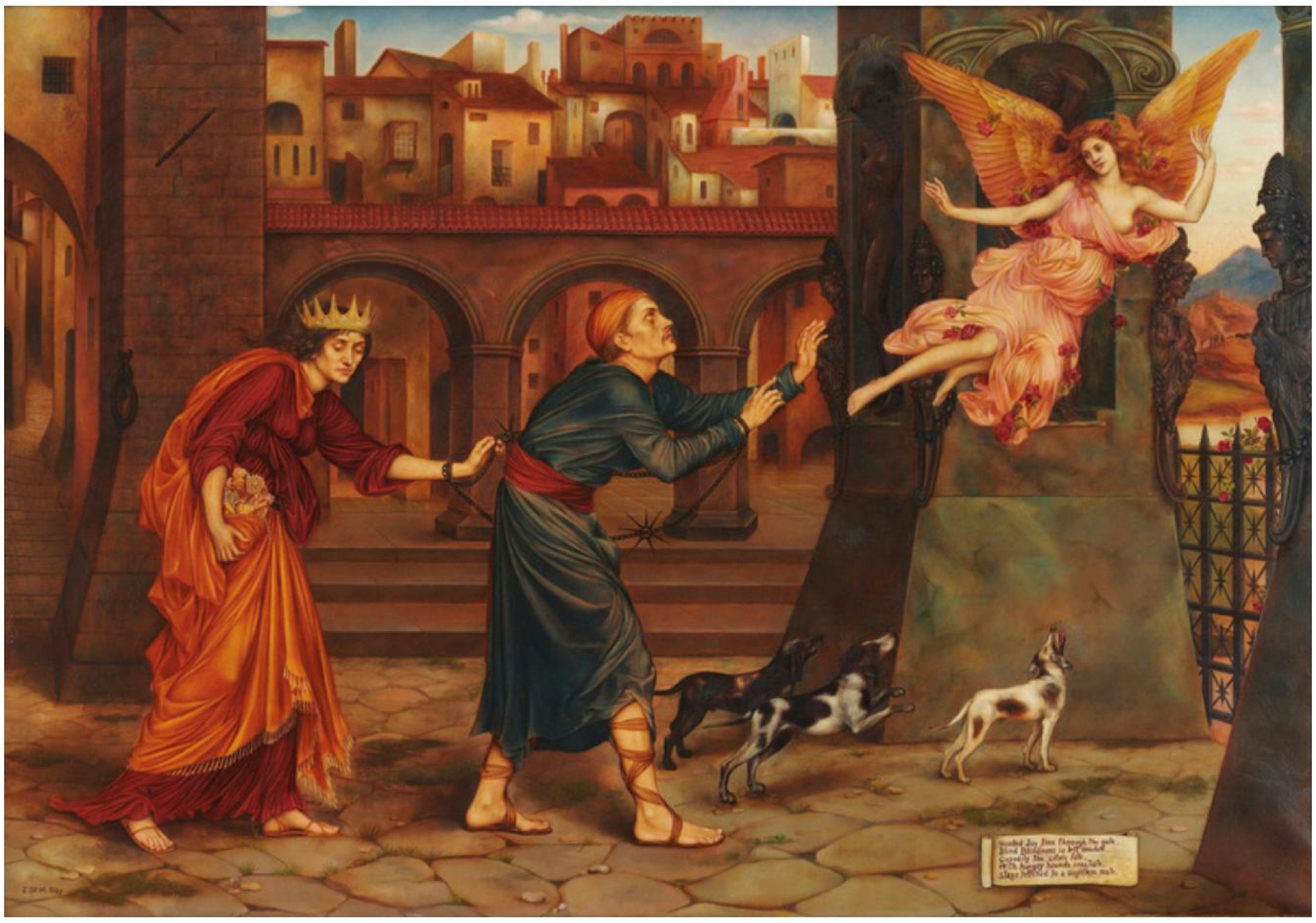


Fig. 1

the artist to produce these works. It is probably for this reason that the gold drawings were unique to Burne-Jones and De Morgan, no other artists daring to experiment with a tricky and expensive art form. *Blindness and Cupidity Chasing Joy From the City* stands as a testament to De Morgan's unique artistic vision and technical prowess.

Blindness and Cupidity Chasing Joy From the City encapsulates Evelyn De Morgan's dual role as an artist and a socially conscious individual. Her commitment to pushing artistic boundaries and addressing societal issues through her work solidifies her legacy as a pioneering figure in the late 19th and early 20th century art world.

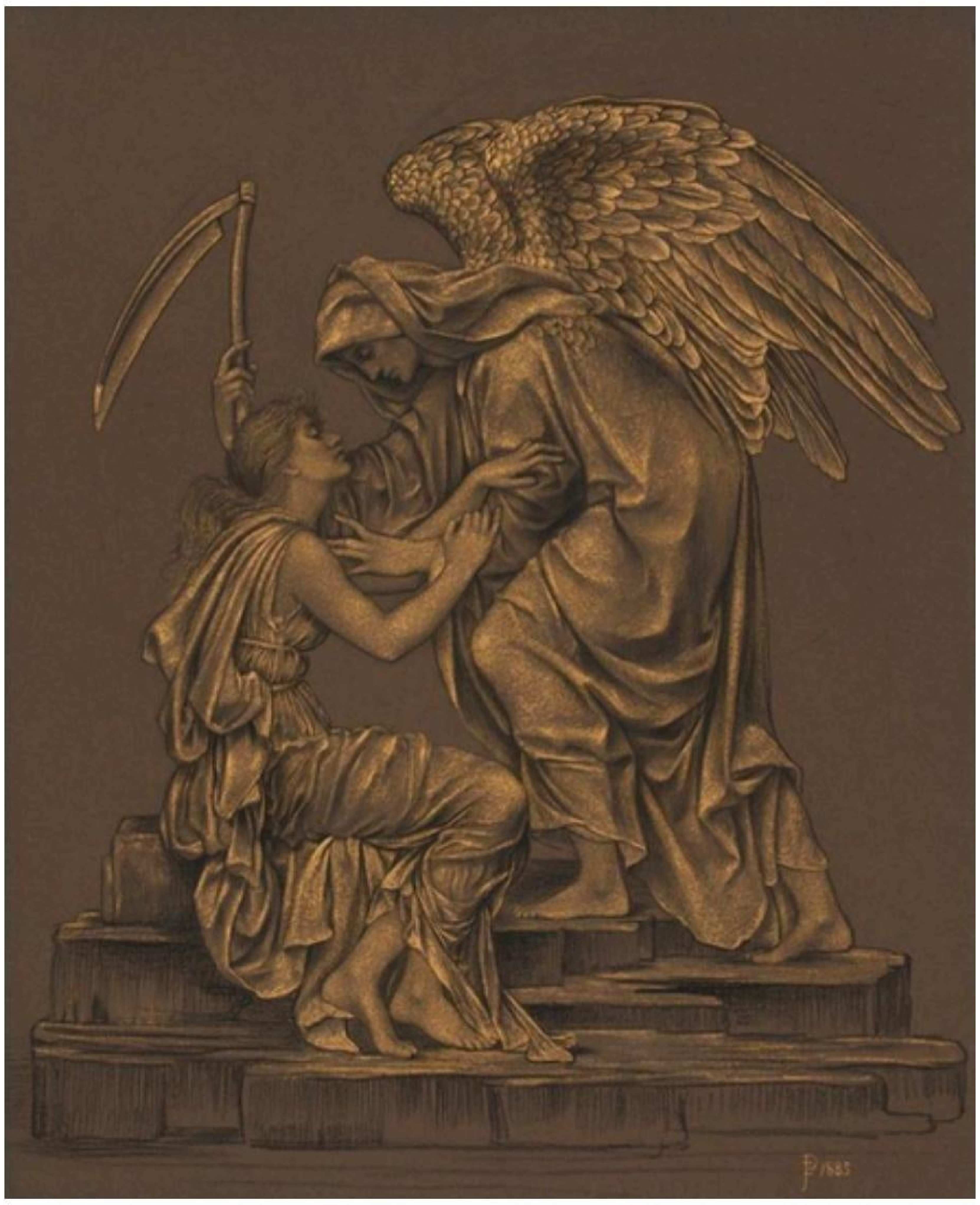


Fig. 2

13. Marie Müller

(Vienna 1847-1935)

Portrait of a man

Signed and dated (lower left): 'Maria Müller 1898'
Oil on canvas
27 x 18 3/3 in. (68.5 x 47.5 cm.)

Provenance
Private collection, Austria, until 2023.

The Austrian artist Marie Müller painted together with her sister Bertha in the studio of her brother Leopold Carl Müller at the Vienna Academy. She described herself as a student of her brother, who is considered the most important Orientalist painter in Austria. In 1883-84, she accompanied him on a trip to Cairo painting portraits and interiors. From 1886 she regularly exhibited her works at the Vienna Künstlerhaus and in 1891 the city of Vienna commissioned her to paint a portrait of the novelist, Marie von Ebner-Eschenbach. The two became friends and corresponded regularly. She also took part in exhibitions at the Munich Glass Palace in 1892 and the Chicago World's Fair in 1893. Around 1900 Marie Müller was one of the most sought-after portraitists in Vienna. Together with Marie Egner (1850-1940) and Olga Wisinger-Florian (1844-1926), she was a co-founder of the important group of 'Eight Women Artists' (Acht Künstlerinnen) in Vienna which had the goal of making works by female artists more accessible to the public. Her depictions of Orientals and Africans are the focus of her artistic work today. Works by Marie Müller are on display in the Österreichische Galerie Belvedere and the Wien Museum, among others (fig. 1, *Portrait of a man in a white caftan and yellow turban*, 1884, pastel, Österreichische Galerie Belvedere Vienna.).

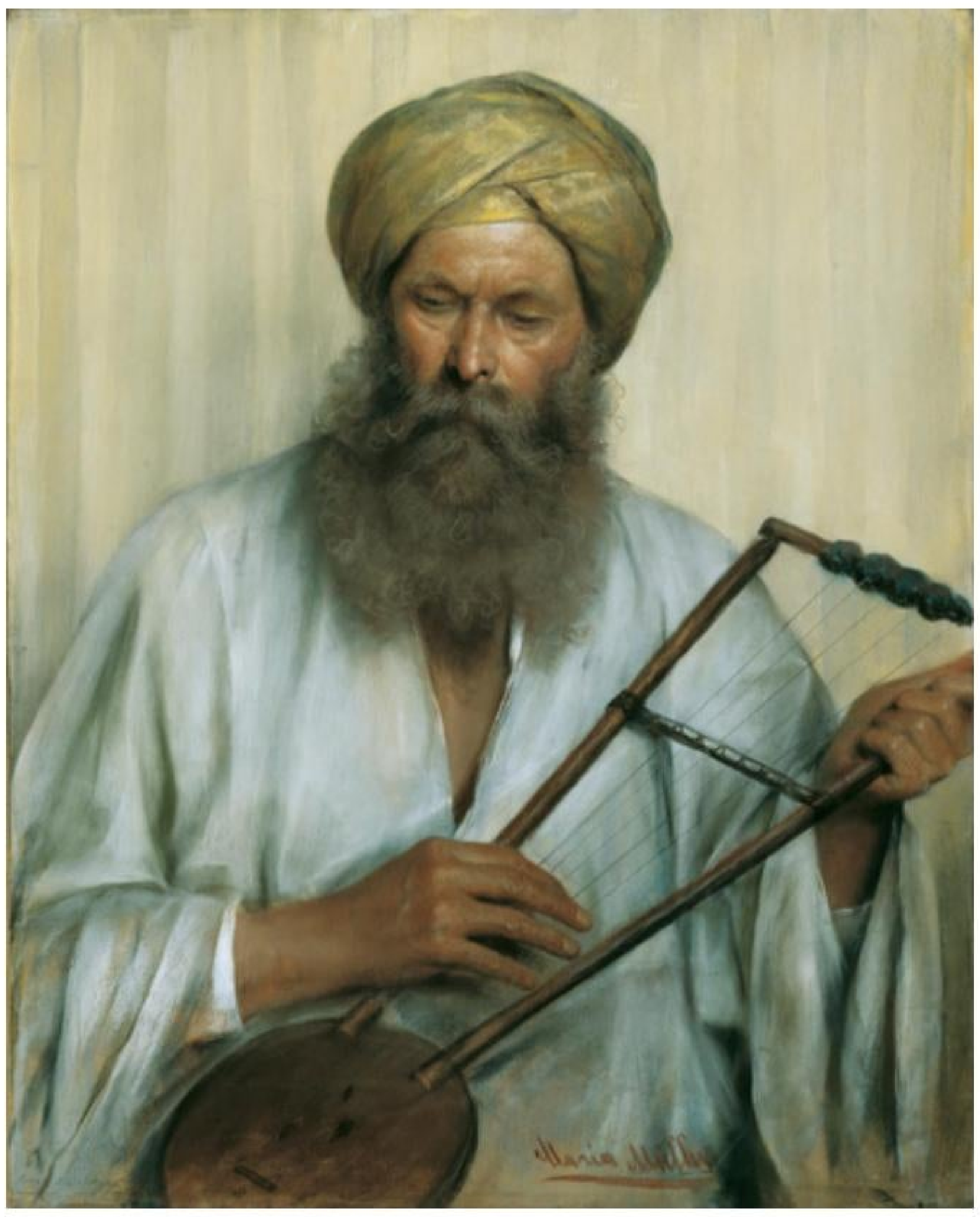
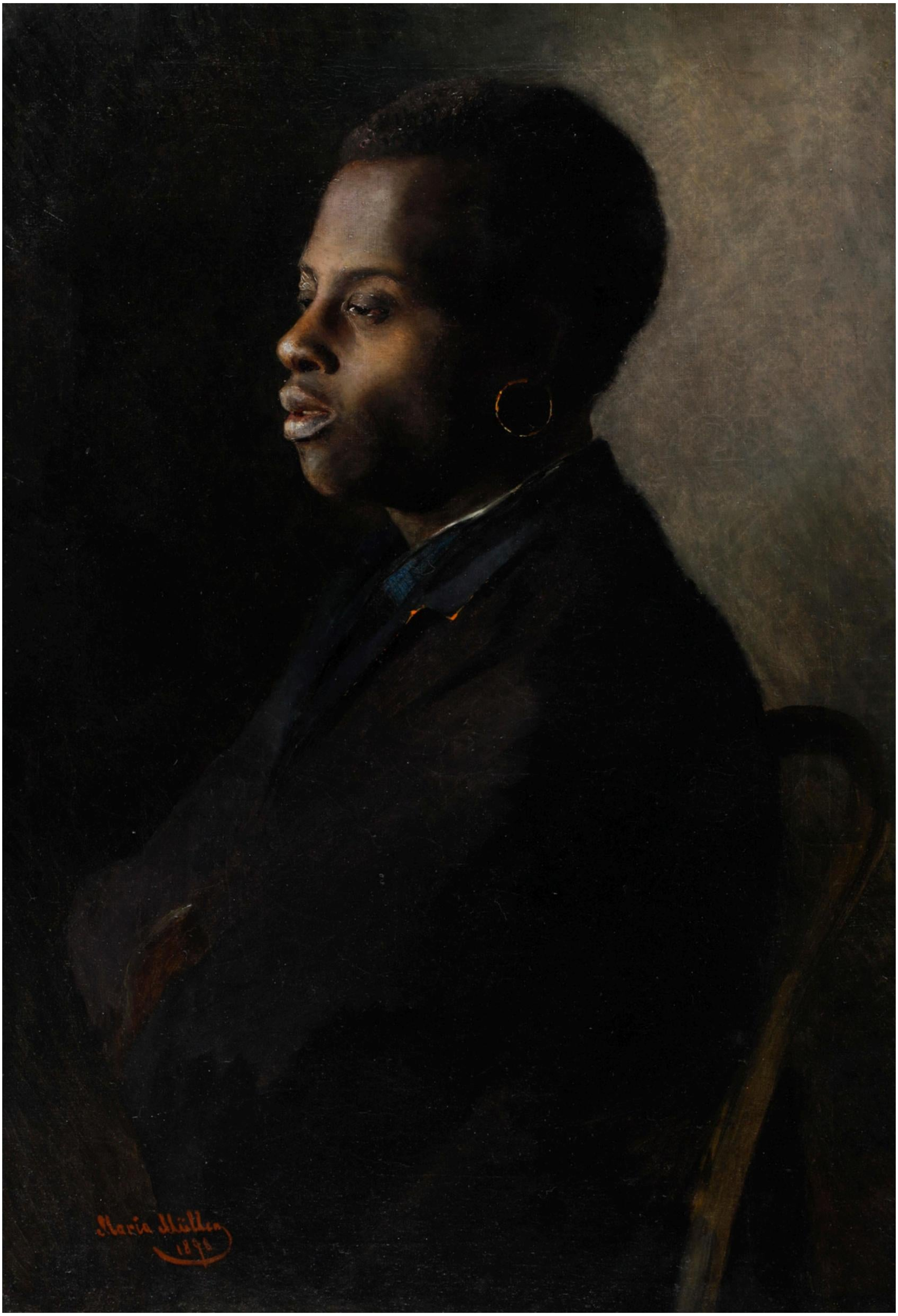
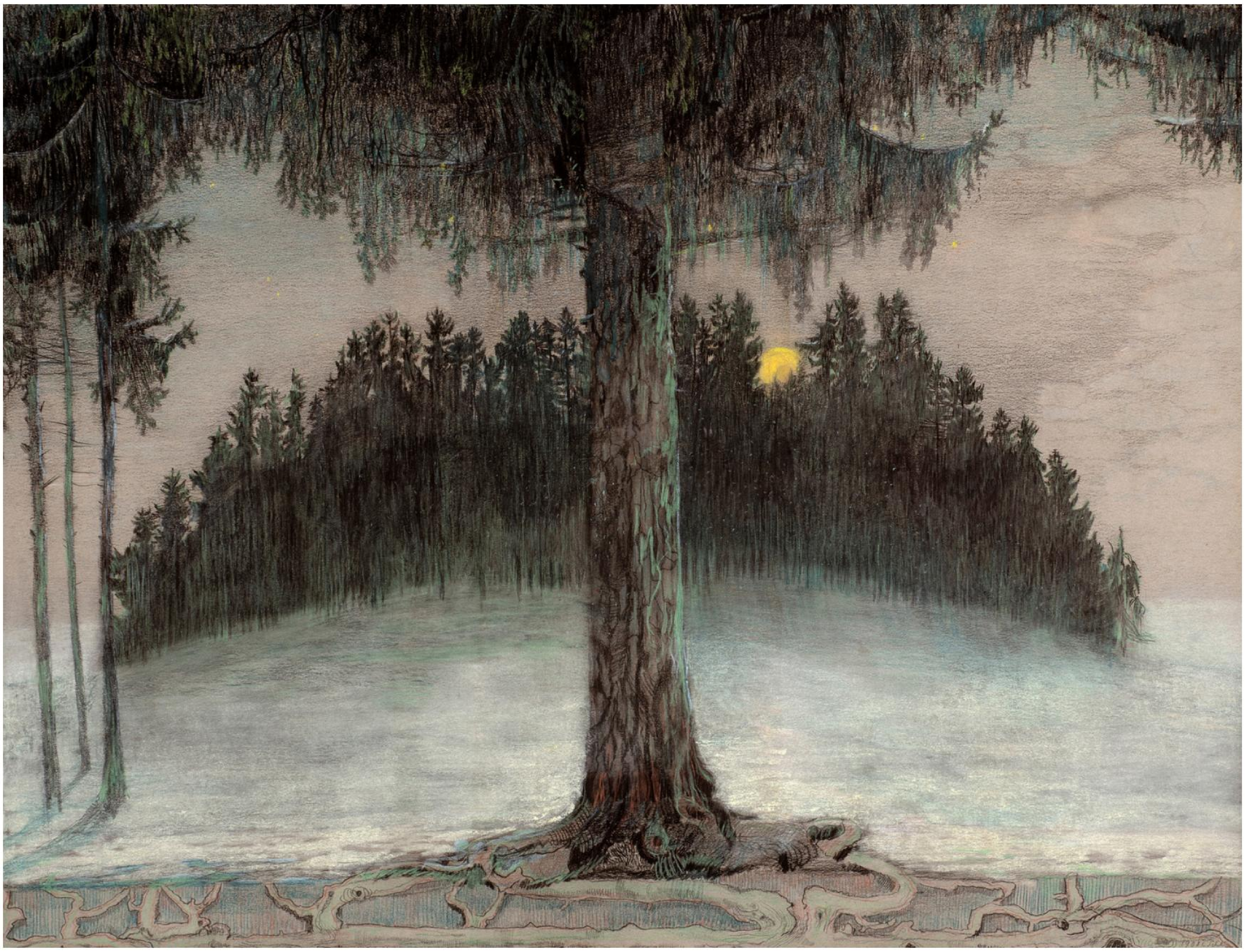


Fig. 1.



Maria Müller
1898



14. Emilie Mediz-Pelikan

(Vöcklabruck 1861-1908 Dresden)

Larch forest by a full moon

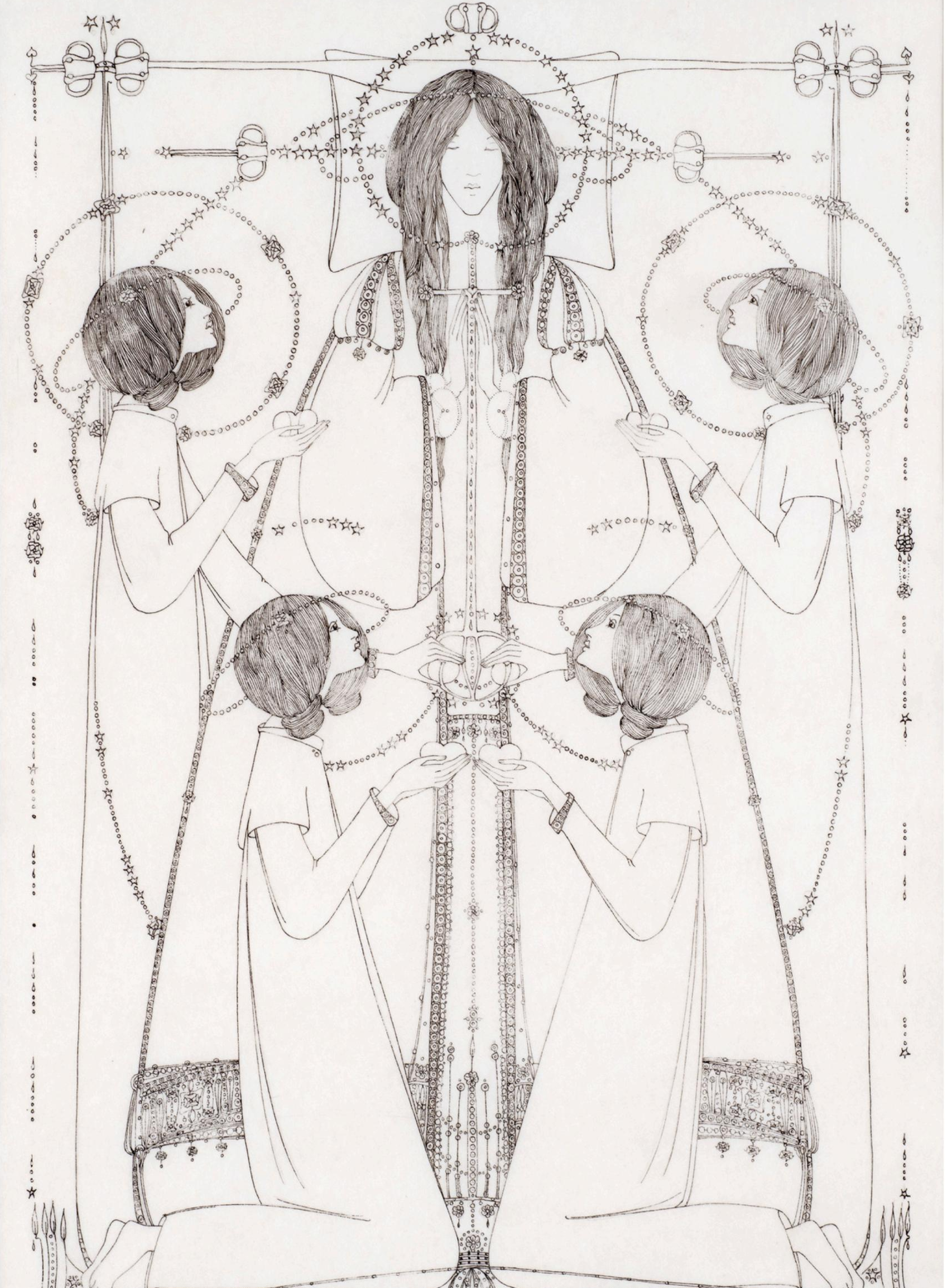
Dated, signed, and numbered (lower right): ‘1901 E. Pelikan / (18)’
Pastel on paper
19 1/2 x 24 1/4 in. (49.5 x 61.1 cm.)

Provenance
Private collection, Austria, until 2024.

Emilie Pelikan was born in Vöcklabruck, Austria, in 1861. She trained in Vienna with Albert Zimmermann, a landscape painter. From 1888 to 1890, Pelikan travelled throughout Europe and stayed in Munich, Dachau, Paris, and Knokke to study the work of other painters during her sojourns, where she met fellow artists, such as Karl Mediz, whom she would marry in 1891.

The couple settled in Dresden but frequently travelled to the Tyrol region and the Adriatic, where they would develop their poetic, symbolic and powerful landscape painting, often influenced by Impressionism. They both participated in the first exhibition of the Vienna Secession in 1898 and did a joint show at the Hagenbund in 1903. Emilie Mediz-Pelikan died prematurely in her hometown in 1908 as the result of a heart attack. Karl was heartbroken and isolated himself from the world, reducing his artistic production to prints and very few paintings. He would live until 1945, never overcoming the pain provoked by the loss of his wife. Gertrude, Emilie and Karl’s daughter, prohibited any exhibitions of their work. Their estate was later passed onto the German Democratic Republic and, therefore, forgotten until the 1980s. Mediz-Pelikan’s work has now been rediscovered and included in major exhibitions, such as *City of Women: Female Artists in Vienna 1900-1938*, at the Österreichische Galerie Belvedere, 2019, and is held in important museums worldwide, including the J. Paul Getty Museum, The Metropolitan Museum of Fine Art, and the Art Institue of Chicago.

In the background of this pastel, created in 1901 during the artist Symbolist period, Mediz-Pelikan depicts a misty hill crowned with a larch forest in dark green, black, and brown tones. A full yellow moon rises behind the trees, casting light on another tree in the foreground. This tree, which divides the image into two halves, has a trunk painted in lighter green strokes. At the bottom, we see parts of the underground land, where the roots of the large larch twist and curve beneath the misty landscape, framing the scene. The picture clearly shows the influence of the Romantic painter Caspar David Friedrich, who also worked in Dresden, as well as the Symbolist movement and the artistic climate of the Vienna Secession.



15. Jessie Marion King

(New Kilpatrick 1875–1949 Kirkcudbright)

Frontispiece for ‘L’Evangile de l’Enfance’

Pen and ink on vellum
11 3/8 x 7 7/8 in. (29 x 20 cm.)
Executed in 1902

Provenance
Collection of Major J. R. Abbey Paul Grinke Esq.,
Private Collection, London.

Exhibited
The Scottish Arts Council, *Jessie M King 1875-1949*, touring exhibition, 1971, no. 3a.

Literature
The Studio, volume XXVI, 1902, p. 185 illustrated, White C. *The Enchanted World of Jessie M King*, Canongate 1989, p. 33, pl. 28, illustrated.

Described by the art critic John Russell Taylor as ‘one of the most original and accomplished of all the art nouveau book artists in Britain’, Jessie M. King assimilated the influences of Burne-Jones, Beardsley and Charles Rennie Mackintosh and developed a body of work that is individual and instantly recognisable. She and her artist-designer husband E.A. Taylor had long and peripatetic careers starting in their native Glasgow where both were important contributors to the circle around Charles Rennie Mackintosh developing what subsequently became known as *The Glasgow Style*.

This remarkable Art Nouveau drawing was the frontispiece design for *L’Evangile de L’Enfance*, for which she designed the binding and illustrations circa 1902. The book was entered as part of the Scottish Section of the 1902 International Exhibition of Decorative Art in Turin, which was organised by Fra Newbery, director of The Glasgow School of Art and Charles Rennie Mackintosh. The binding, a striking Art Nouveau design tooled in gilt on white vellum, was executed by the Glasgow book binders, MacLehose and won the coveted Gold Medal for book binding at the exhibition. The certificate was made out to 'Signor Jessie King' such was the assumption that a man would be the recipient of the award. This success however brought with it a raft of publicity and commissions as articles about her work appeared in art journals around Europe.

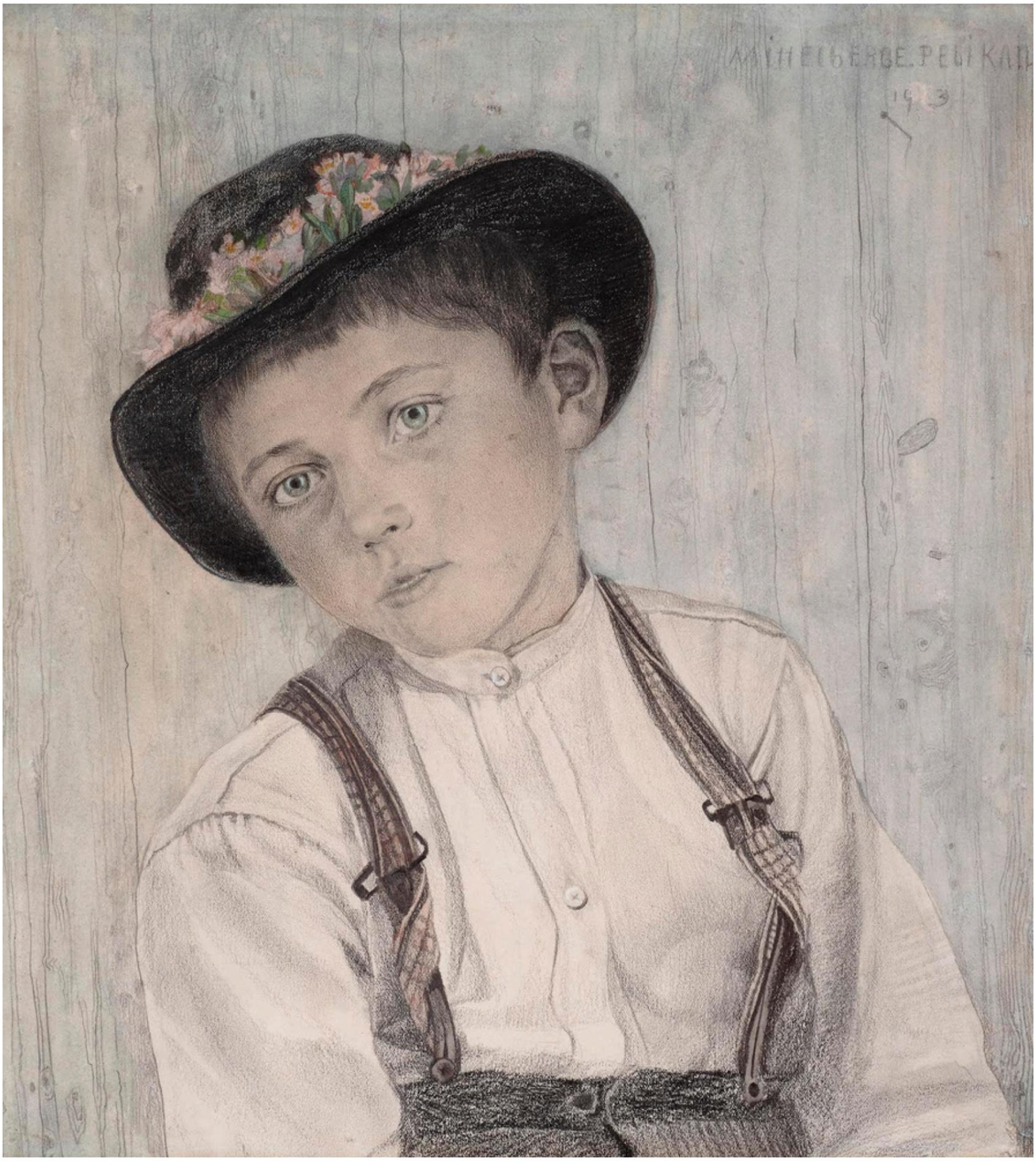
L’*Évangile de l’Enfance* (translated as *The Gospel of the Childhood*) is a non-canonical text that focuses on the early life of Jesus Christ, primarily his childhood, infancy, and his family. The work is often referred to as part of the ‘Infancy Gospels’ genre, which contains narratives about Jesus' life that are not included in the official Gospels of the New Testament (Matthew, Mark, Luke, and John). Content in these texts are taken from apocryphal sources, such as the Protoevangelium of James and the Infancy Gospel of Thomas.

Key themes of *L'Évangile de l'Enfance* include the Virgin birth and early family life, as told in The Gospel of James (or the Protoevangelium of James), a second- century infancy gospel telling of the miraculous conception of the Virgin Mary, her upbringing and marriage to Joseph, the journey of the couple to Bethlehem, the birth of Jesus, and events immediately following. In this beautiful frontispiece by Jessie M. King, she explores the immaculate conception of the Virgin, who is depicted in the centre with a crown of stars around her head, and haloes of heavenly light which appear as if an aureole or mandala. This recalls the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars', often identified with the Virgin, in the Book of Revelation (12:1). Her hands are clasped in prayer around a sceptre, and she is attended by haloed angelic figures on their knees in respect at her feet. This Annunciation-like scene is executed with such creative and symbolic power, yet with a delicacy and absolute reverence, that it reminds us of the words of John Russell Taylor who said of her work: *The image she conjures up ... [are] not quite like anything else in Art, and once entered, never wholly escaped from.*

Her achievement is even more remarkable given the early point in her career. From 1899 her work was already beginning to attract attention, being selected for an exhibition at the Venice Biennale and illustrated regularly in *The Studio* magazine. This was followed by the offer of a teaching position in the department of Book Decoration and Design at the Glasgow School of Art, a role she undertook whilst a student at the same institution. This was a time of stylistic experimentation and evolution for King, as her characteristic two-dimensional figures surrounded by halos and orbiting stars became increasingly abstract. At their furthest progression, her designs were entirely devoid of figural representation. This was the case in an 1899 cover design for 'Rund um Berlin' in which the spirits of her ethereal subjects are suggested purely through fine circles of ornamentation.

In the early 1900s she and her husband lived for several years in Paris where they founded a successful art school called 'The Sheiling Atelier' until the First World War forced them back to Matisse, Utrillo, Marie Laurencin and fellow Scots Peploe and J.D. Fergusson. Back in Scotland they split their time between the Isle of Arran and the artist's community in Kirkcudbright for the rest of their lives. Jessie King provided the illustrations to over 100 books for leading publishers such as Bodley Head and the Edinburgh house TN Foulis.

This frontispiece demonstrates the influence of continental and Scottish artists on King's designs. The symmetrical arrangement of her figures possesses not only a German orderliness but also echoes the work of her Glasgow contemporaries, whilst retaining her particular sense of fantasy, which she maintained in her work throughout her career. An exceptionally fine example of King's work, it benefits from close inspection to admire her distinctive use of Indian ink in thin pen lines and dots on vellum.



16. Emilie Mediz-Pelikan

(Vöcklabruck 1861-1908 Dresden)

Peasant boy in traditional hat

Signed, dated, and inscribed (upper right) 'MITTELBERGE. PELIKAN 19(0)3'
Graphite and watercolour on paper
12 3/4 x 11 3/8 in. (32.5 x 29 cm.)

Provenance
Private collection, until 2023.

For the artist's biography, see note to cat. no. 14.

17. Jessie Marion King

(New Kilpatrick 1875–1949 Kirkcudbright)

‘No Goblin or Swart Faëry Hath Hurtfull Power’ – illustration to John Milton’s ‘Comus’

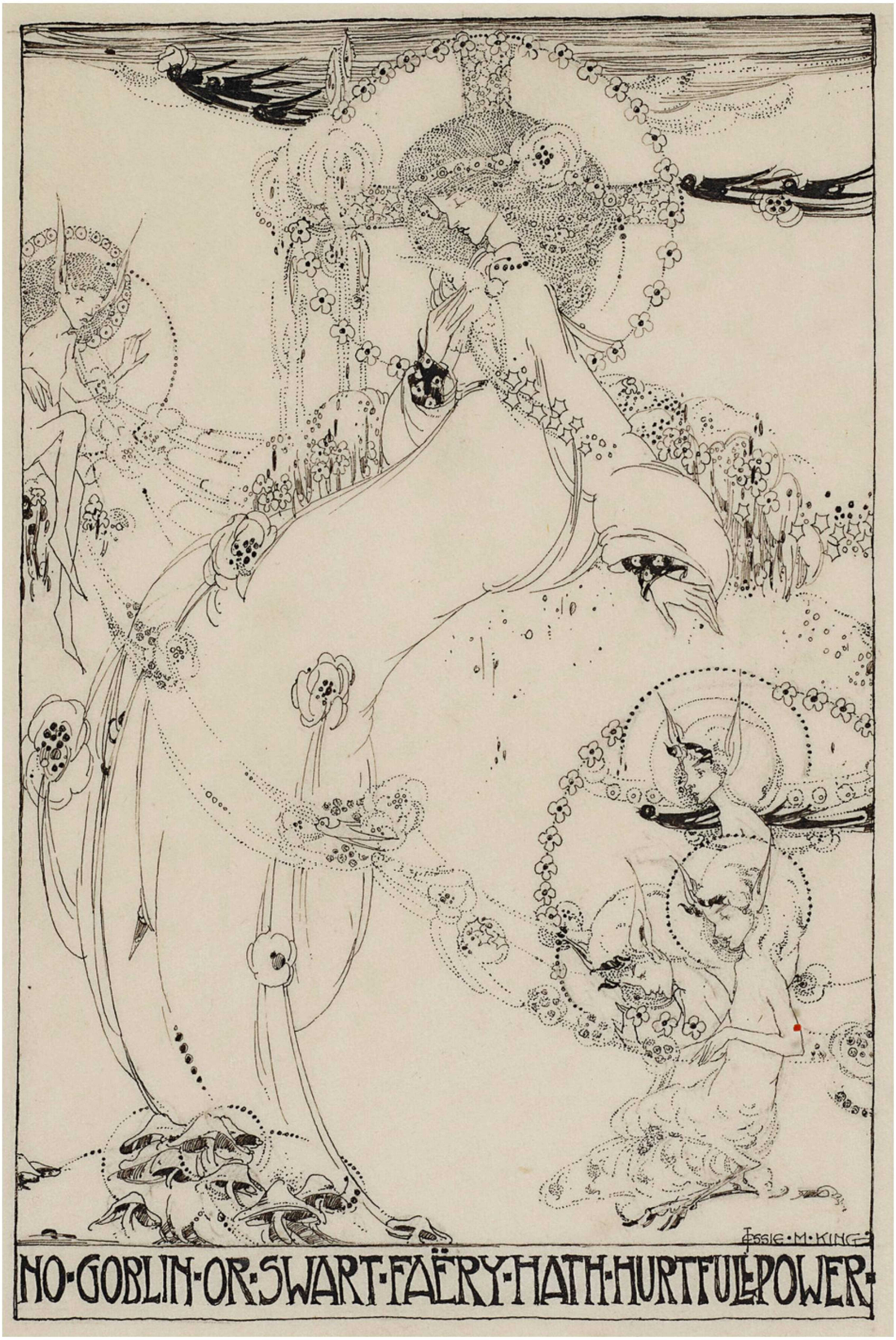
Signed (lower right): ‘Jessie M King’ and inscribed with title
Pen and black ink on vellum
72 × 54 in. (19.4 × 13.7 cm)
Executed in 1906

Literature
J. Milton, *Comus. A Masque.*, London, 1906, illustrated opposite p. 36.

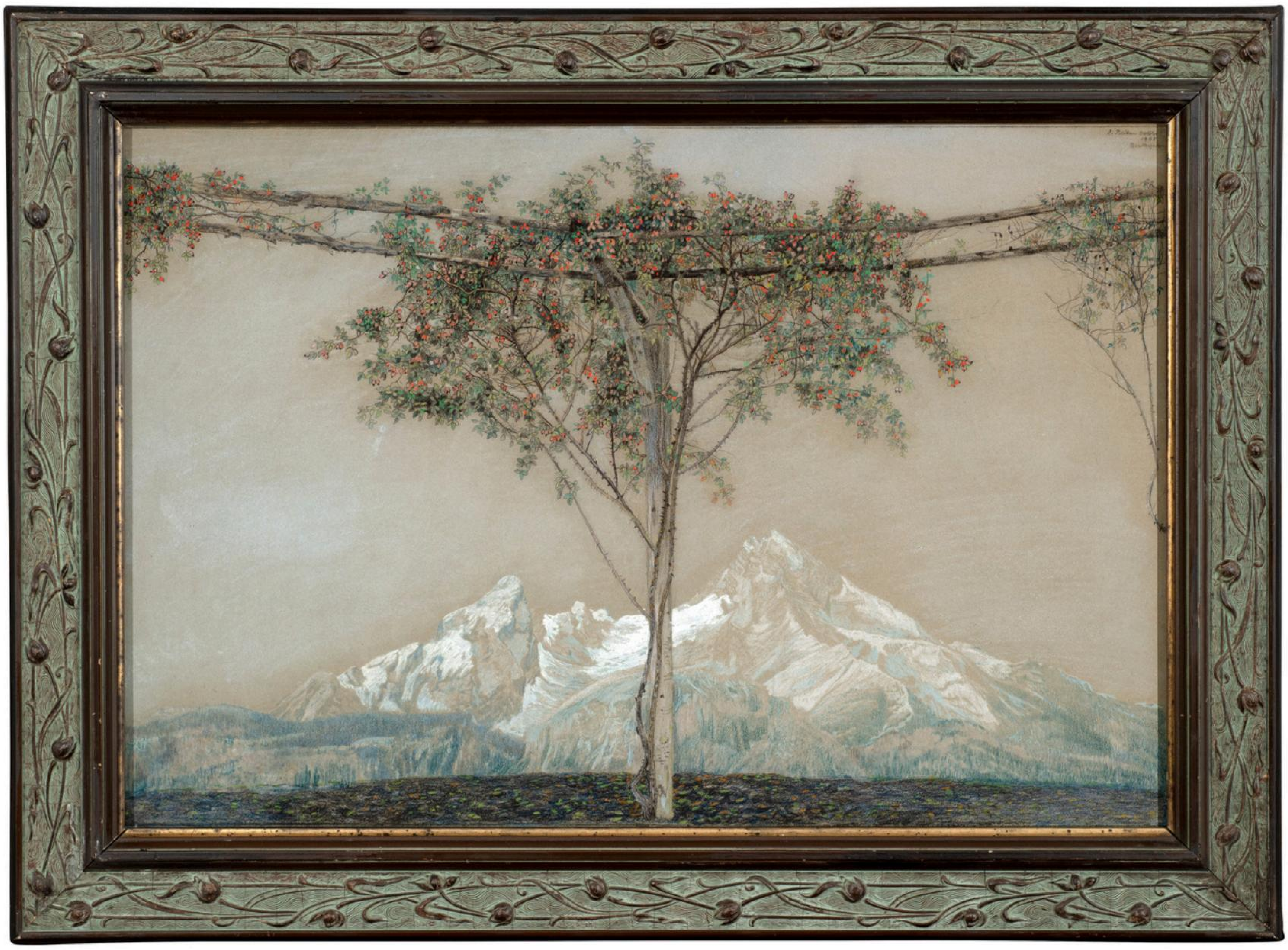
Some say no evil thing that walks by night,
In fog or fire, by lake or moorish fen,
Blue meagre hag, or stubborn unlaid ghost,
That breaks his magic chains at curfew time,
No goblin or swart faery of the mine,
Hath hurtful power o'er true virginity.

This delicate drawing beautifully captures the essence of the above quote from Comus, a masque by John Milton (1608 -1674). In the story, a young woman, the Lady, is captured by Comus, a minor god associated with wine and lust. The plot is reminiscent of Circe's attempt to trap Odysseus in *The Odyssey*, but with the genders reversed.

Comus embodies temptation and vice, while the Lady defends her virtue, aided by her brothers and a benevolent spirit who seek to rescue her. The work emphasizes the triumph of virtue over vice, particularly the strength of chastity, and reflects the Lady’s belief that true virginity is immune to any evil force.


JESSIE·M·KING

NO·GOBLIN·OR·SWART·FAËRY·HATH·HURTFUL·POWER·



18. Emilie Mediz-Pelikan

(Vöcklabruck 1861-1908 Dresden)

View of the Watzmann from Berchtesgaden

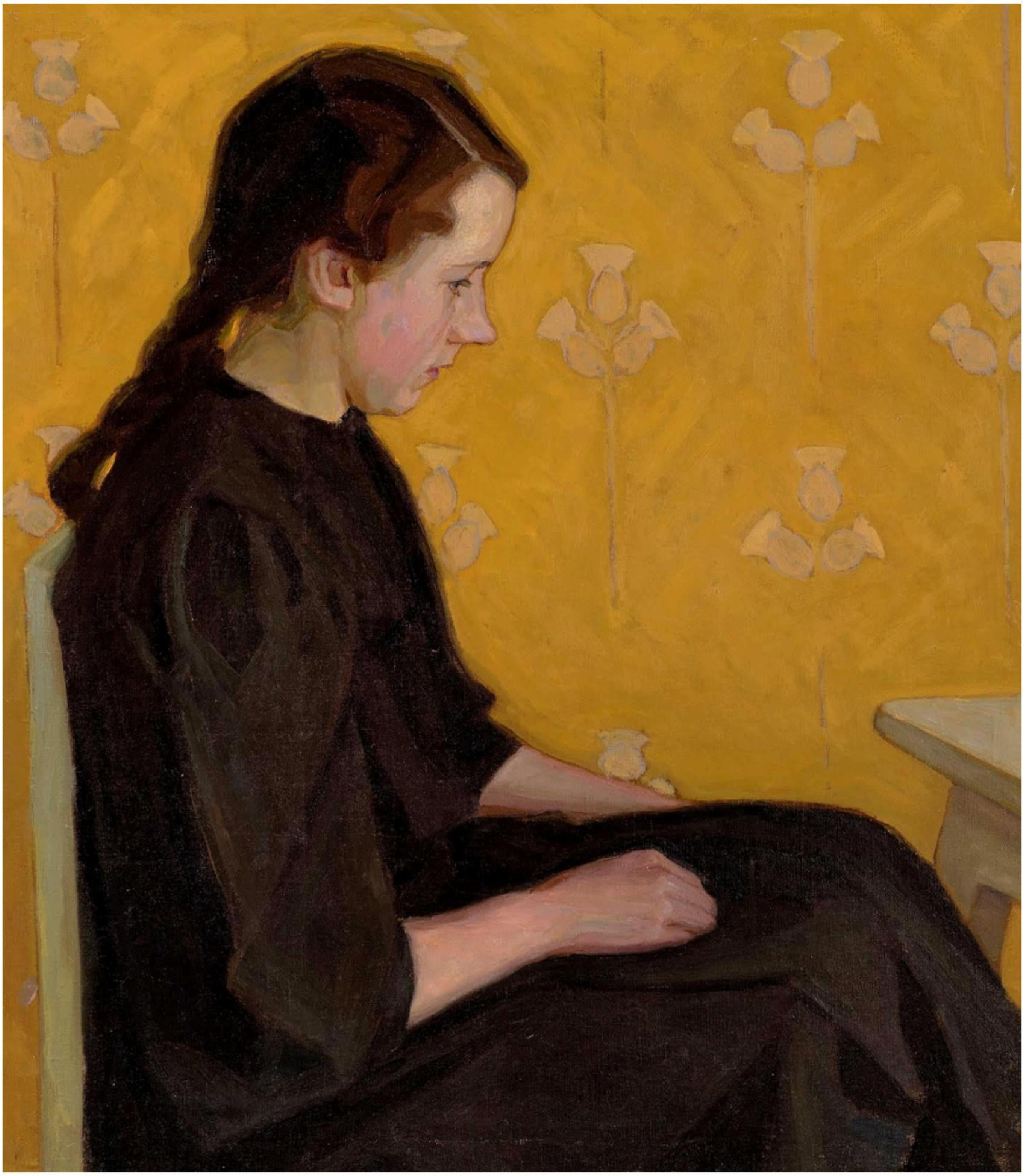
Signed, dated and inscribed on the upper right: 'E. Pelikan Oktober / 1905 / Berchtesgaden';
inscribed and dated on the reverse of the cardboard: 'Rankender Rosenstock vor dem Watzmann / Berchtesgaden 1905'
Pastel on paper
13 3/4 x 21 1/4 in. (35 x 54 cm.)

Provenance
Art market, Salzburg;
Private collection, Austria, until 2024.

For the artist's biography, see note to catalogue no. 14.

In this delicate pastel, Emilie Mediz Pelikan offers a lyrical depiction of the imposing Watzmann mountain in the Bavarian Alps as seen from the picturesque town of Berchtesgaden. With soft, ethereal strokes and a muted colour palette, Pelikan conveys a quiet, almost dreamlike atmosphere, emphasizing the harmony between the natural landscape, the sky, and the rose tree cultivated by man. The Watzmann, looming in the distance, is rendered with gentle precision, while the surrounding scenery is imbued with a sense of tranquillity.

Mediz-Pelikan is drawing inspiration from Romantic representations of the same view, most famously Caspar David Friedrich's Watzmann from 1825 (oil on canvas, Alte Nationalgalerie, Berlin). Yet, in contrast to the emotional grandeur of Friedrich's interpretation that reflects on the ambivalent relationship between the human and the natural world, Pelikan's pastel adopts a more intimate and ethereal approach.



19. Ellen Trotzig

(Malmö 1878-1949 Simrishamn)

Portrait of a girl seated in profile

Oil on canvas
29 1/2 x 25 1/2 in. (75 x 65 cm.)
Painted in 1910

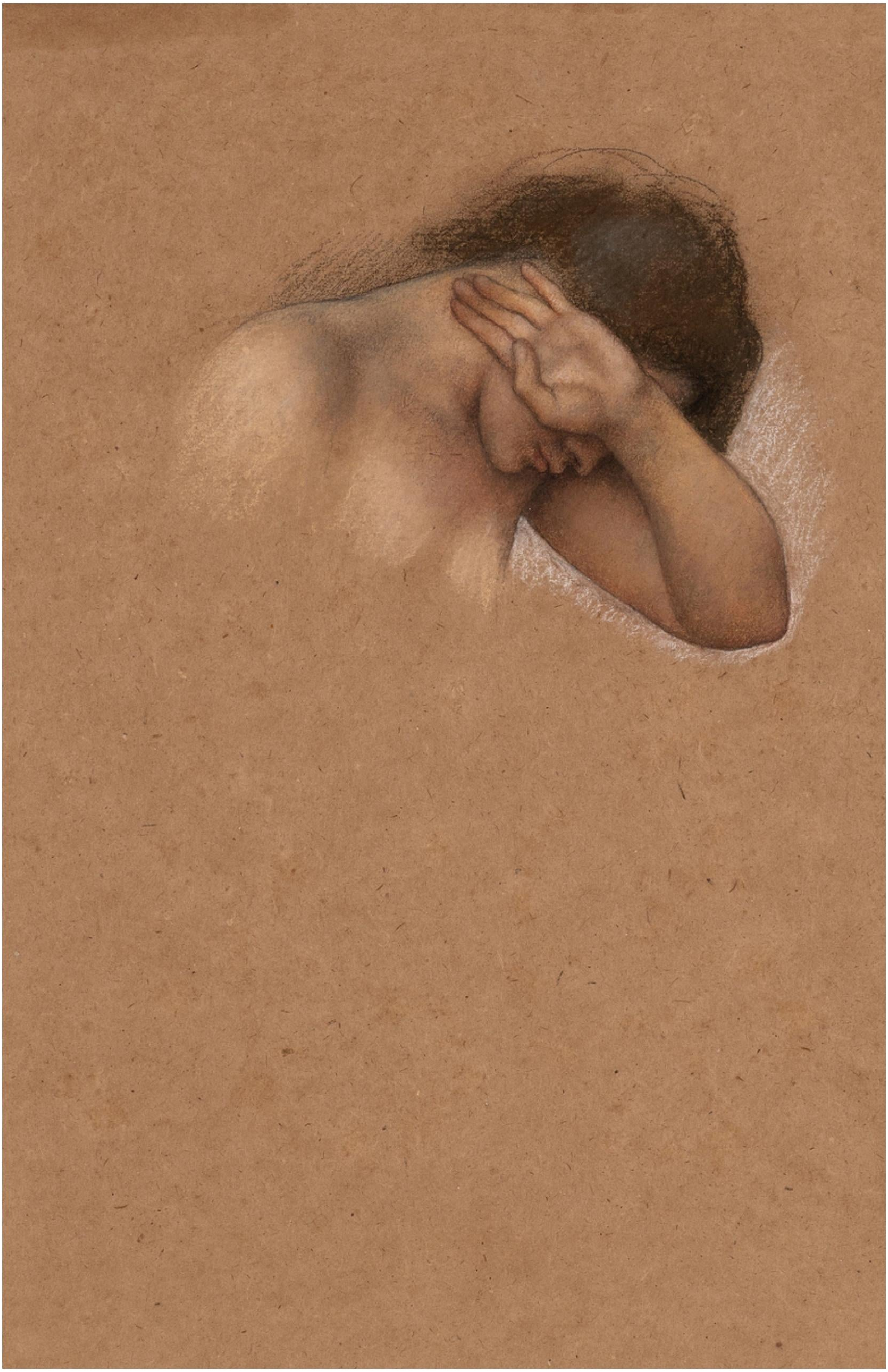
Authenticated by Ernst Fischer, on the reverse ”Sittande flicka, målad av Ellen Trotzig 1910 utställd på minnesutställningen i Simrishamn 1950 intygar d. 20 april 1950 Ernst Fischer Malmö musei styresman”, stamped ”Malmö Museum”, in red.

Provenance
Private collection south of Sweden until 2023.

Comparative Literature
B. Rausing, *Ellen Trotzig. Österlens första målarinna*, 2003.

Exhibited
Simrishamn, *Ellen Trotzig. Minnesutställning*, 1950.

Ellen Trotzig, often called 'the first female painter of Österlen', was a pioneering female artist from Österlen, Sweden, known for her landscapes, portraits, and still lifes. Born in Malmö in 1878, she studied art in Copenhagen and Gothenburg before spending time in Paris. Trotzig found inspiration in the natural landscapes of Österlen, often painting the local environment, its harshness, and its dramatic light. She primarily painted women, including portraits of friends and self-portraits, and later focused on landscapes and still lifes, particularly flowers. Trotzig exhibited widely in Sweden and was recognized with solo shows, including a major retrospective in 2010. Her work is notable for its dark colour schemes, clear brushstrokes, and deep connection to nature.



20. Evelyn De Morgan

(London 1855 - 1919)

Study of a Female Head for 'The Captives'

Coloured chalks and pastel on buff paper laid on canvas
14 x 9 in. (35.6 x 22.8 cm.)
Executed *c.*1915

Provenance
Private collection, United Kingdom.

The present study relates to artist's painting *The Captives* (fig. 1, oil on canvas, De Morgan Foundation, Barnsley, England) which portrays classically draped women in a dark cave surrounded by phallic stalactites and stalagmites, confronting shadowy dragons which they cannot see or feel. Described by the art historian Jan Marsh as 'fearsome demons of patriarchy', the beasts symbolise the invisible force of sexism in the early 20th century.

The painting invites contemplation of universal themes like captivity and the indomitable quest for liberation. In this sensitive pastel study for the right-hand figure in The Captives, De Morgan has arranged and sketched her model with her arm covering her eyes and her head lowered in submission. The figure appears to rise from the buff paper and has terrific presence and power, as with the best of the artist's drawings.

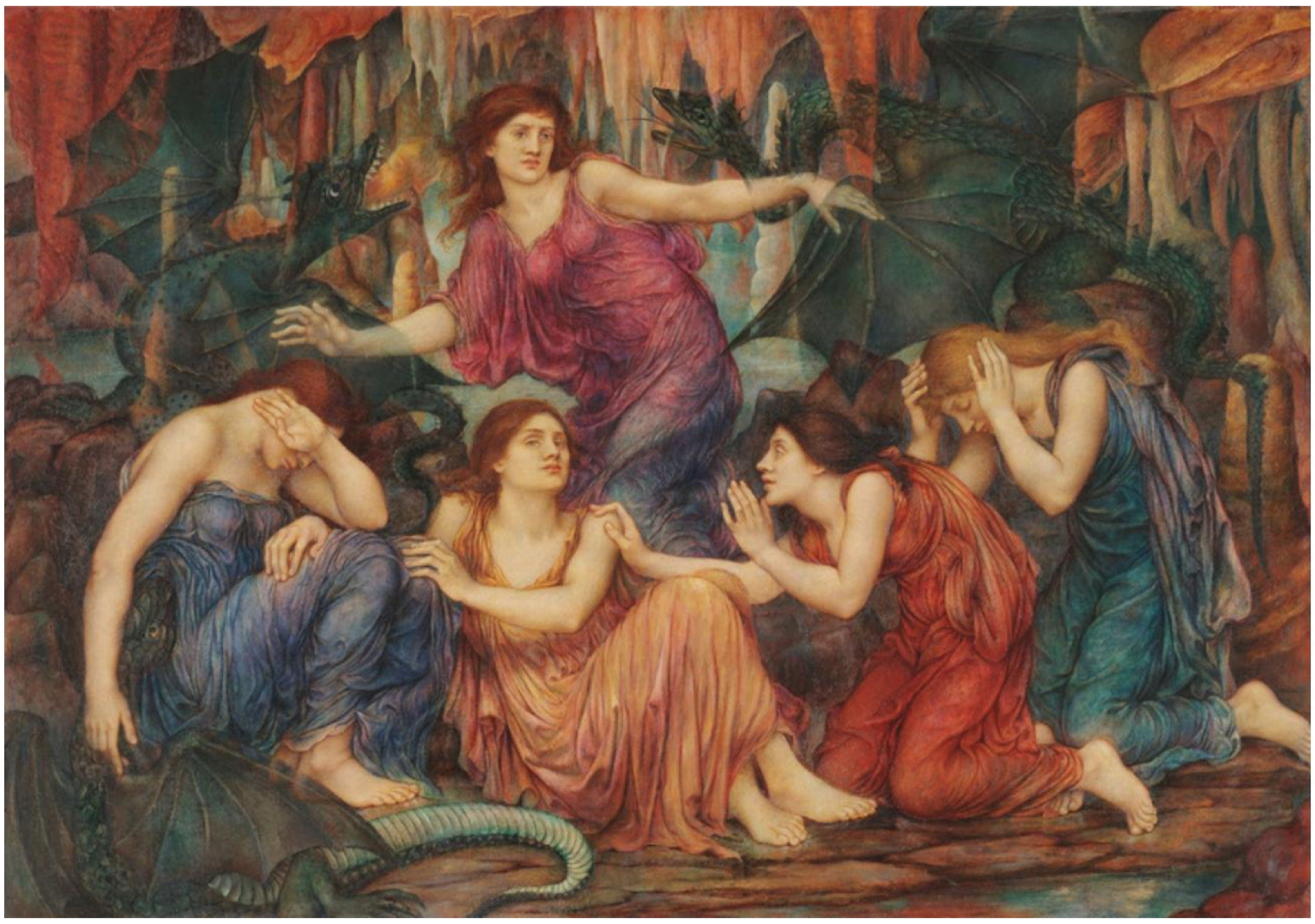
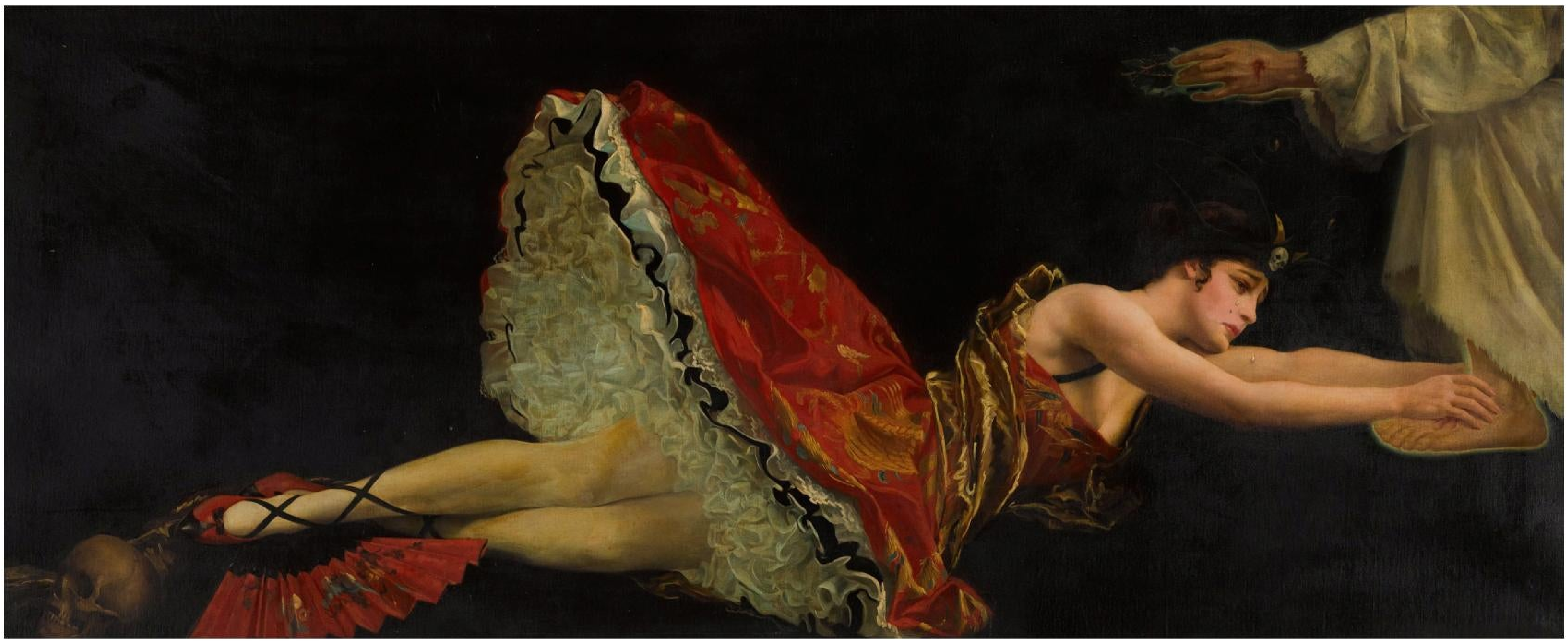


Fig. 1



21. Margaret Lindsay Williams

(Cardiff 1888 - 1960 London)

The Triumph

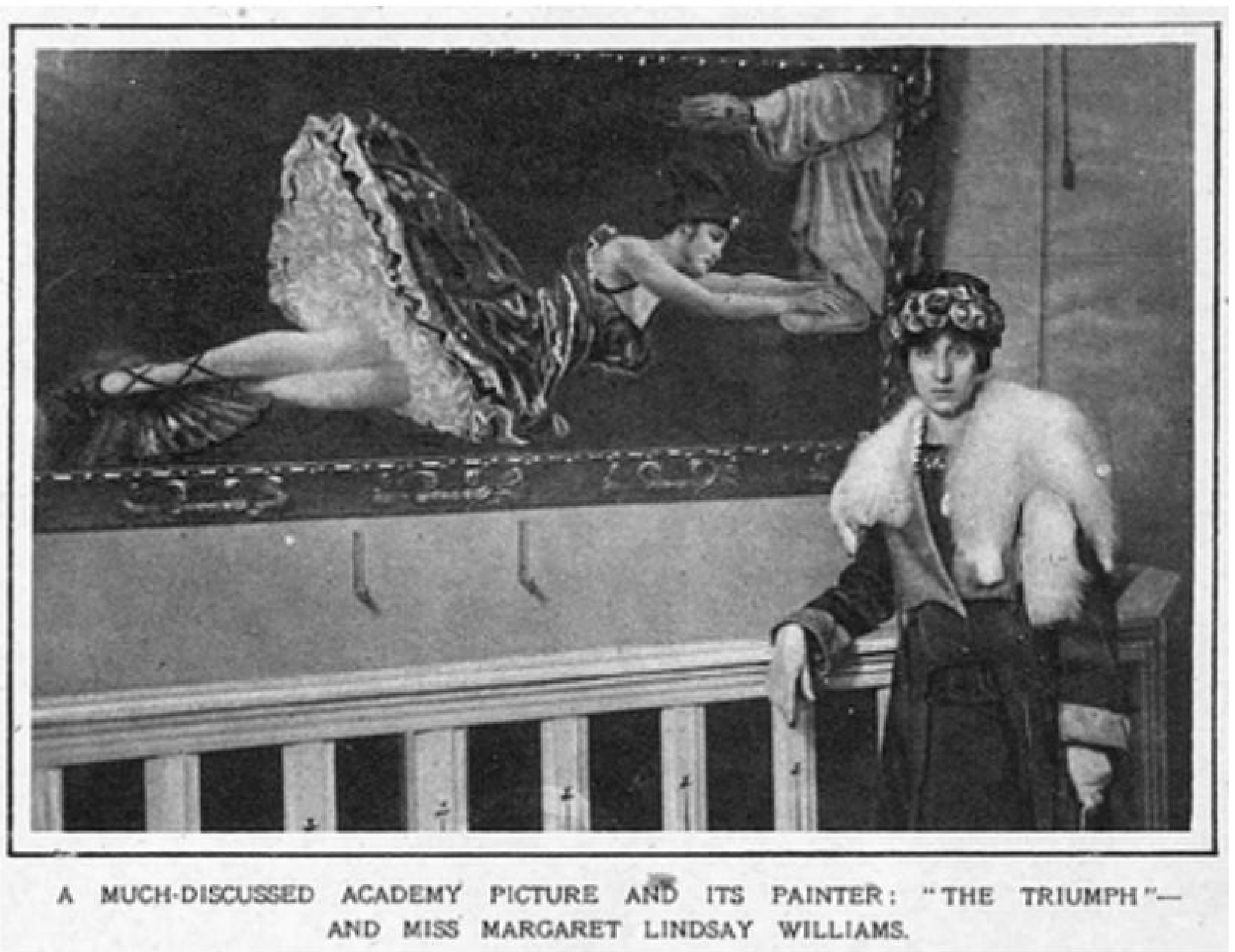
Signed and dated (lower right): ‘*Margaret Lindsay Williams 1918*'
Oil on canvas
40 x 96 in. (101.6 x 243.8 cm.)

Provenance
Anonymous sale, London, Christie's, 1 June 1927, lot 78;
Bill Ward, California;
From whom acquired by the previous owner in 1989.

Literature
Daily News, 4 May 1918, p. 4;
The Tatler, 8 May 1918, p. 15, reproduced;
'Woman's Work at the Royal Academy', in *The Gentlewoman*, 1 June 1918, pp. 702–3, reproduced;
Belfast News, 10 June 1918, p. 4;
Daily Mirror, 22 June 1918, p. 6;
Westminster Gazette, 16 October 1918, p. 2;
K. Howard, 'Motley Notes', in *The Sketch*, 30 October 1918, p. 180, reproduced as a photograph with the artist;
Worthing Gazette, 2 August 1939, p. 8, reproduced.

Exhibited
London, Royal Academy, 1918, no. 269;
London, Burlington Galleries, *Margaret Lindsay Williams, in aid of the Welsh Prisoners of War Fund*, October 1918, no. 31;
Liverpool, Walker Art Gallery, 1920;
Worthing, The Public Art Gallery, *Christianity in Art*, 31 July – 26 August 1939.

Margaret Lindsay Williams was the most celebrated Welsh female painter of the early twentieth century. She was born in Cardiff, the daughter of a successful shipbroker from Barry Dock. She received a private education and attended Cardiff Technical College where she won a gold medal for painting – this was the first of many awards she would receive. After moving to London, she initially undertook a year of training at the Pelham Street School of Painting in Kensington and advanced to the Royal Academy Schools in 1906 where she was a brilliant student. She won four silver medals as a student at the Academy and the travelling scholarship which, on the advice of John Singer Sargent, took her to Italy and Holland for a year and a half. In 1911 she became the youngest student to be awarded a gold medal for her


A MUCH-DISCUSSED ACADEMY PICTURE AND ITS PAINTER: "THE TRIUMPH"— AND MISS MARGARET LINDSAY WILLIAMS.

her painting *The City of Refuge*. She became well-known as a painter of important public commissions and before reaching the age of thirty she had already painted *The Rt. Hon. Lloyd George, Prime Minister, unveiling the National Statuary at Cardiff, 1919, and The National Welsh War Service in Westminster Abbey*, 1924. Although she worked for most of her life in London, she was deeply committed to Wales and to the advancement of Welsh art – a Blue Plaque was unveiled to commemorate her at 9 Windsor Road, Barry. She was an enthusiastic supporter of the National Eisteddfod, member of the South Wales Art Society, the Honourable Society of Cymmrodorion and the Gorsedd of Bards. Among her portraits of famous men and women, were many Welsh sitters, including Sir O. M. Edwards and Ivor Novello.

She painted British and European Royalty, stars of stage and screen and went to America in 1922 to paint Henry Ford and President Warren G. Harding amid much anticipation.

A considerable proportion of her later work comprises portraits, but her most interesting paintings are the allegorical works that she painted during the First World War and the few years afterwards, including *The Devil's Daughter* (fig. 1) and its sequel *The Triumph. The Devil's Daughter* exhibited at the Royal Academy in 1917 depicts a laughing, frivolous young woman dressed in embroidered silks and holding a fan to suggest her vanity. She is dancing away from a figure, whose hands are all that can be seen, who holds out an ivory crucifix which she mockingly rejects. Under her arm she carries a human skull, another symbol of vanity and on her elaborate headdress is another skull surrounded by bats. *The Triumph* depicts the return of the same young woman, who throws herself prostrate before the seated figure of Christ and begs for forgiveness. Tears run down her face and she has discarded the skull and fan, rejecting her former vanity to choose virtue for her future. The model for both paintings was Miss Davine Sinclair, a young actress or dancer from Barry who appeared in several pantomimes and masques in the early twentieth century.

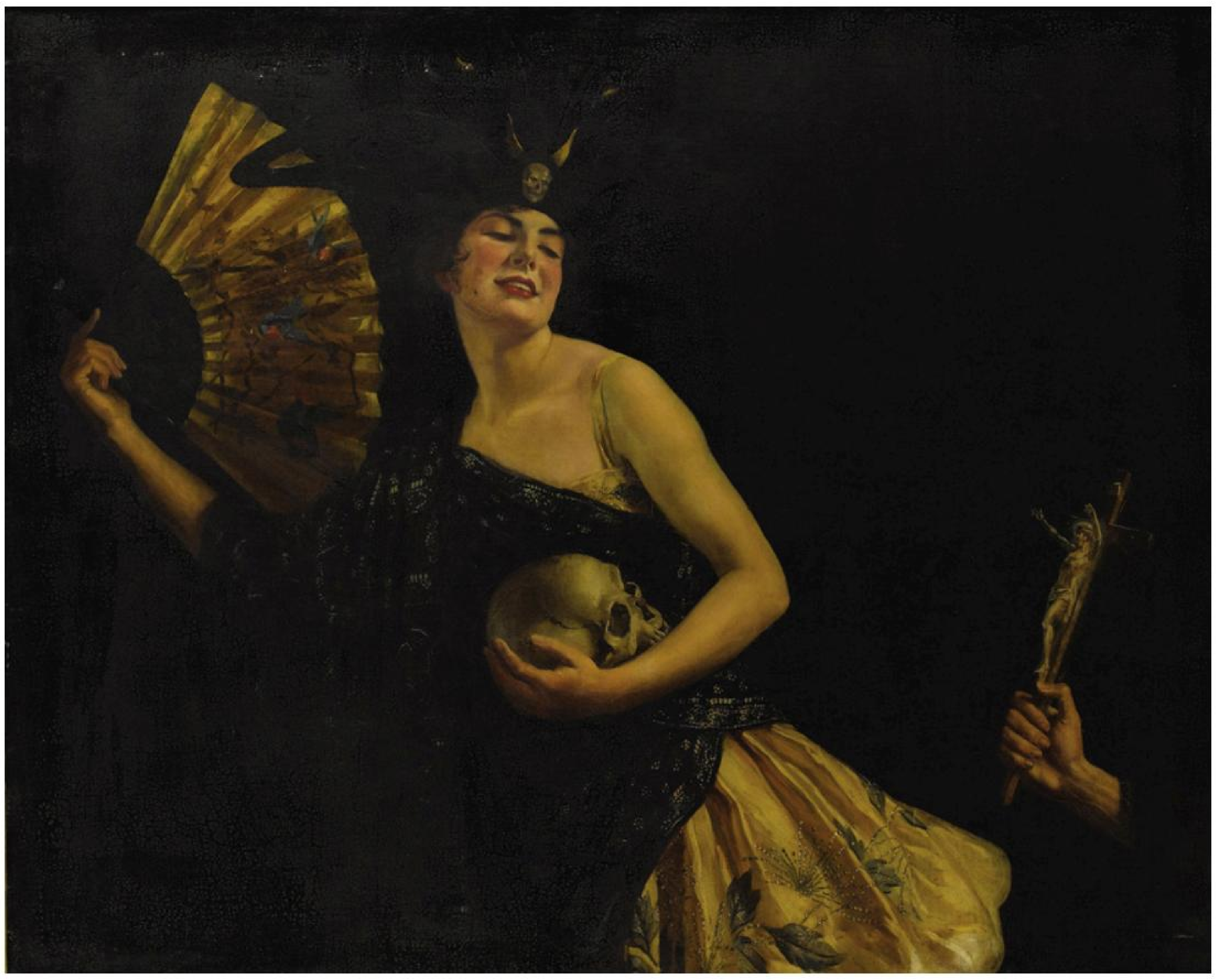
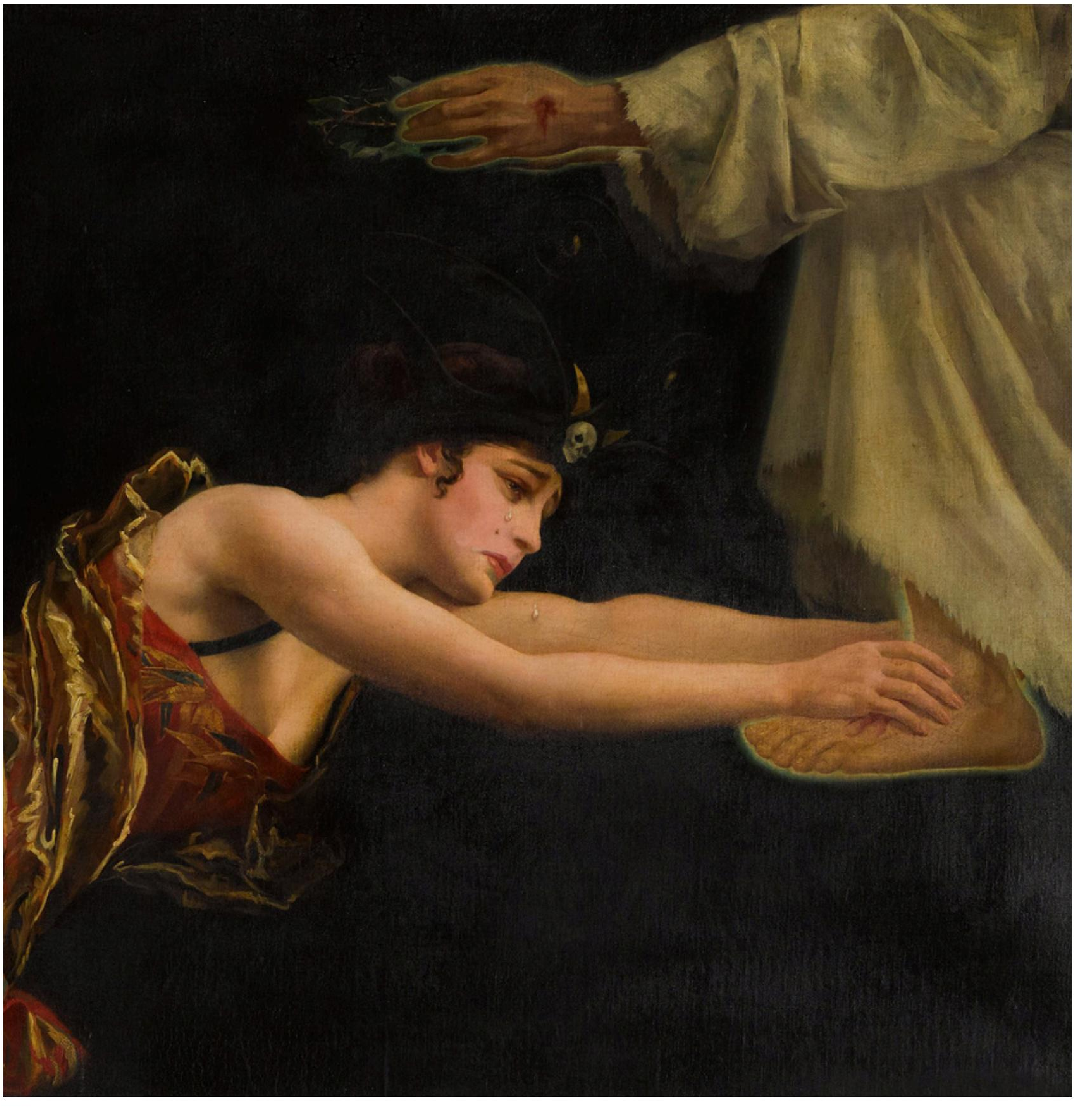


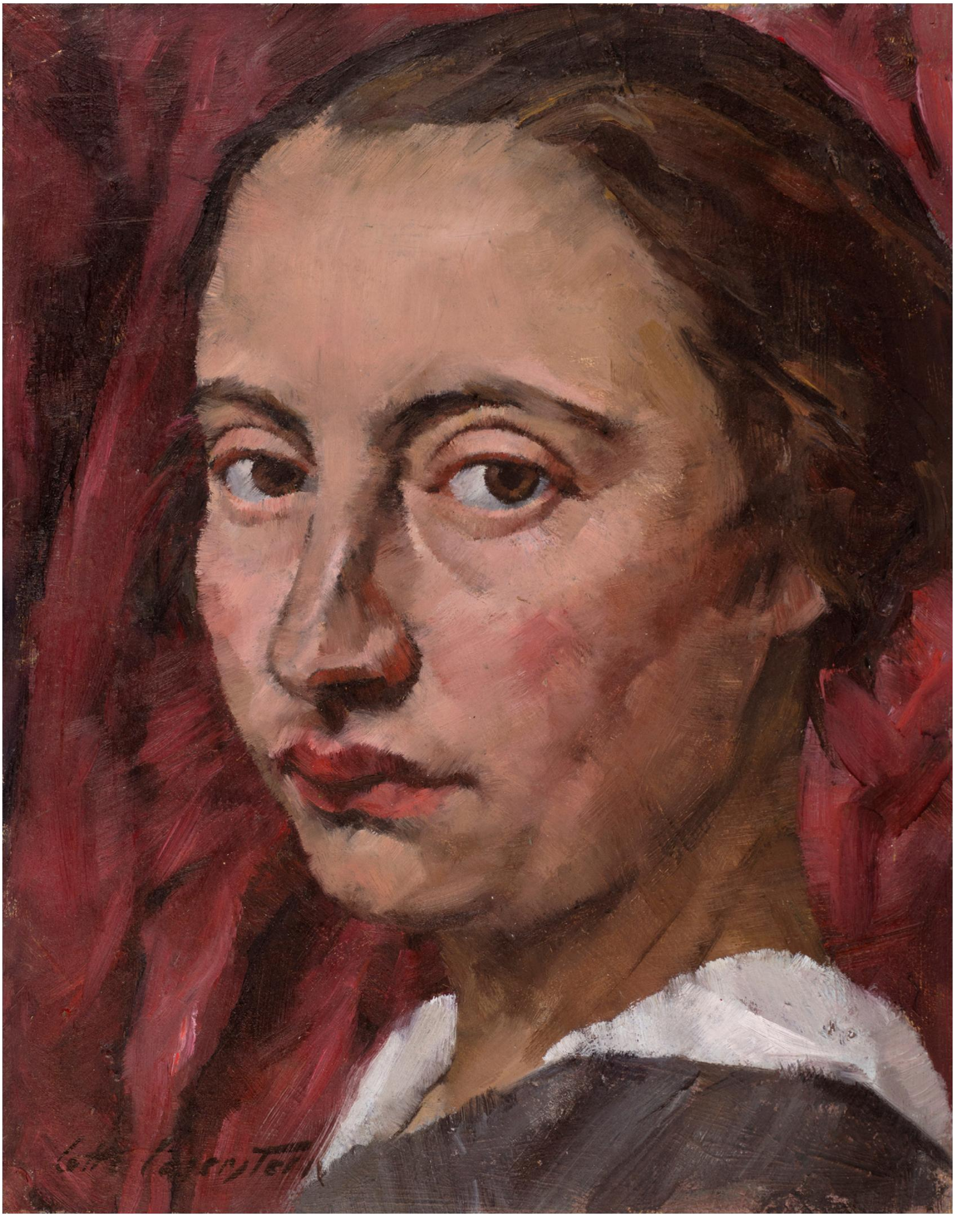
Fig. 1

Although *The Triumph* became one of Williams' most successful exhibits and was the popular success of the 1918 Royal Academy exhibition, it was not the painting that she had intended to exhibit that year. Williams had hoped to exhibit a large composition depicting Lloyd George unveiling a collection of statues of Welsh historical figures amid a crowd of dignitaries and onlookers – for which she painted 113 individual portraits.

The picture was accepted by the Hanging Committee of the Royal Academy Summer Exhibition but it was discovered that it was too large for the show. She only had fourteen days to complete The Triumph for the Academy exhibition instead but 'succeeded in delivering it to the Academy people just in the nick of time' (Belfast News, 10 June 1918, p. 4.).

The Triumph belonged to Bill Ward, drummer from the heavy metal band Black Sabbath.





22. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

Portrait of the artist before a red curtain

Signed (lower left): 'Lotte Laserstein'
Oil on cardboard
12 3/8 x 9 5/8 in. (31.5 x 24.4 cm.)
Datable to 1924/25

Provenance
The artist's estate;
Private collection, Sweden;
Private collection, Berlin, until sold at
Grisebach, 27 November 2014, lot 62, where purchased by Daxer & Marschall Kunsthandel, Munich, by whom sold to the previous owner.

Literature
Anna-Carola Krause, *Lotte Laserstein: Leben und Werk,* Berlin, PhD diss. 2003 and 2006, M 1924/8

Exhibited
Berlin, Das Verborgene Museum in collaboration with Stiftung Stadtmuseum, Museum Ephraim-Palais, *Lotte Laserstein: meine einzige Wirklichkeit*, 7 November 2003 – 1 February 2004, p. 357, no. 48, reproduced in colour p. 73.
Frankfurt am Main, Stadel Museum and Berlin, Berlinische Galerie, *Lotte Laserstein: Face to Face*, 19 September 2018 – 12 August 2019, p.68, no.2, illustrated full page in colour.

This remarkable, powerful, and intuitive self-portrait was painted circa 1924/25 by the German artist, Lotte Laserstein (Preussisch Holland, Prussia 1898 - 1993 Kalmar, Sweden), when she was about 25 years old (fig.1). It was executed in Berlin during the Weimar Republic at the same time as the *Neue Sachlichkeit* (New Objectivity) movement, which arose as a reaction against German Expressionism. Laserstein won the Academy's highly prestigious gold medal in 1925, around the same time this self-portrait was executed, and it was this year that she met Traute Rose, her muse, model and lifelong close friend.

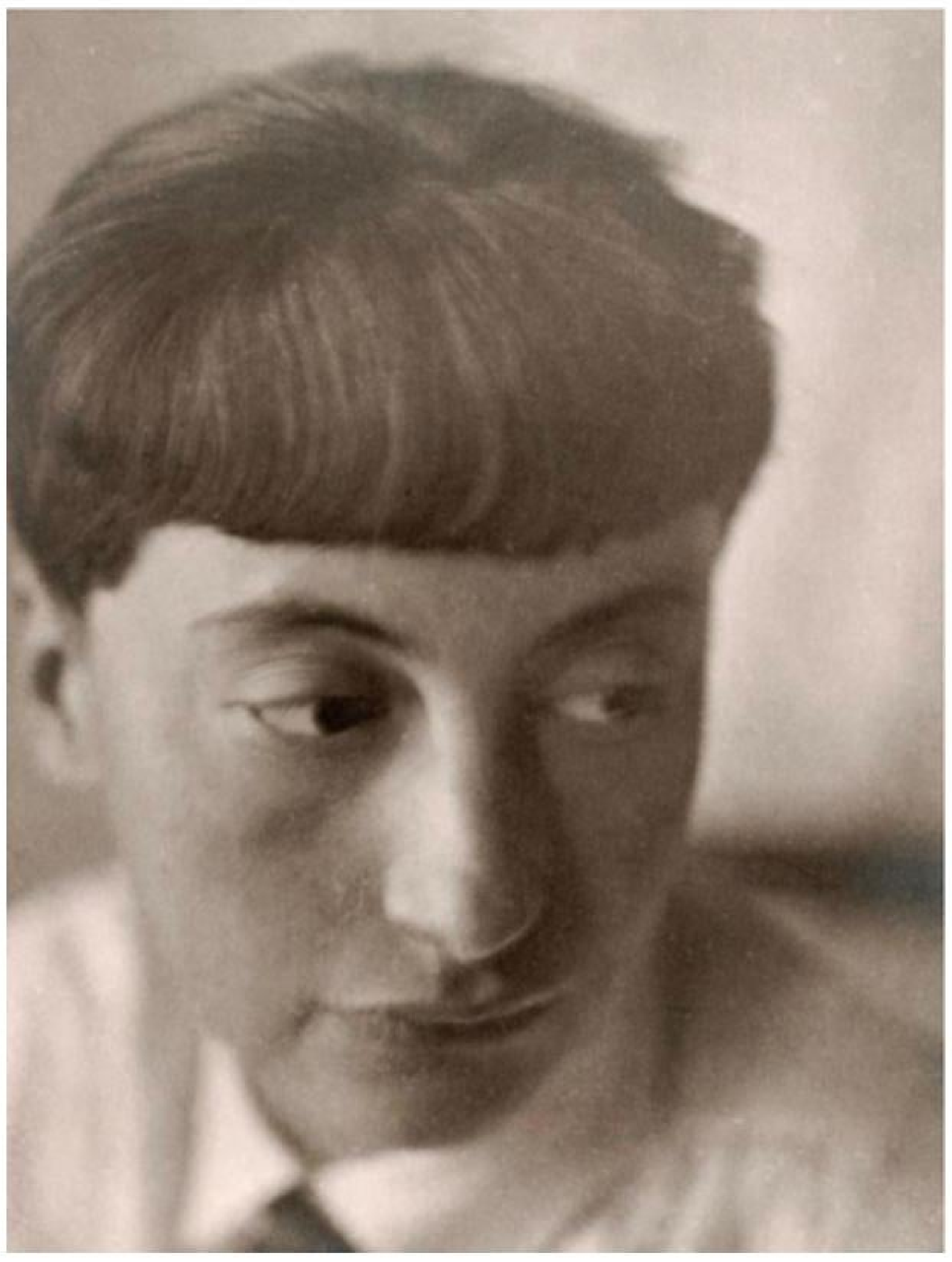


Fig. 1

Scarcely another subject held the same fascination for Lotte Laserstein as the portrait, what Anna-Carola Krausse called her "preoccupation with the portrayal of people" (*op.cit.*, p.54). Portraits, and self-portraits in particular, occupy a central role in Lotte Laserstein's œuvre. Her single-minded focus on the genre was rivalled only by her contemporary Max Beckmann.

Time and again she depicted herself during decisive periods in her life: as a student at the academy, as an up-and-coming painter and as an émigrée after her flight from Germany. This small-format portrait shows the young artist in a narrow composition in front of a curtain of red fabric. Here Laserstein chose not to portray herself as a painter, at her easel or with the attributes of her profession as she typically did in later works. Her focus is solely on her facial features which are recorded in loose, broad brushstrokes with a palette of vibrant colour and some areas of thick impasto, all of which heighten the vivacity of her features. This application of pigment is thus quite different from the enamel-like smoothness of New Objectivity painting as seen in the works of Otto Dix and Christian Schad.

Laserstein also accentuates a striking physical characteristic of her face, namely what she called her *aufgestülpte oberlippe* ("protruding upper lip" Krausse, *op. cit.*, p.60, note 189, a 1973 letter from Laserstein letter to Traute Rose) which she depicts in the same purplish red as the curtain. The lip and her gaze lend her face a note of determination, perhaps even defiance, and her expression is thoughtful and penetrating.

Like the present painting, Laserstein's equally remarkable *self-portrait en face*, painted circa 1933 (fig.2, private collection, formerly Agnews) focuses less on the professional painter than on Lotte Laserstein as a private individual, as if she is exploring her face to mirror her soul.

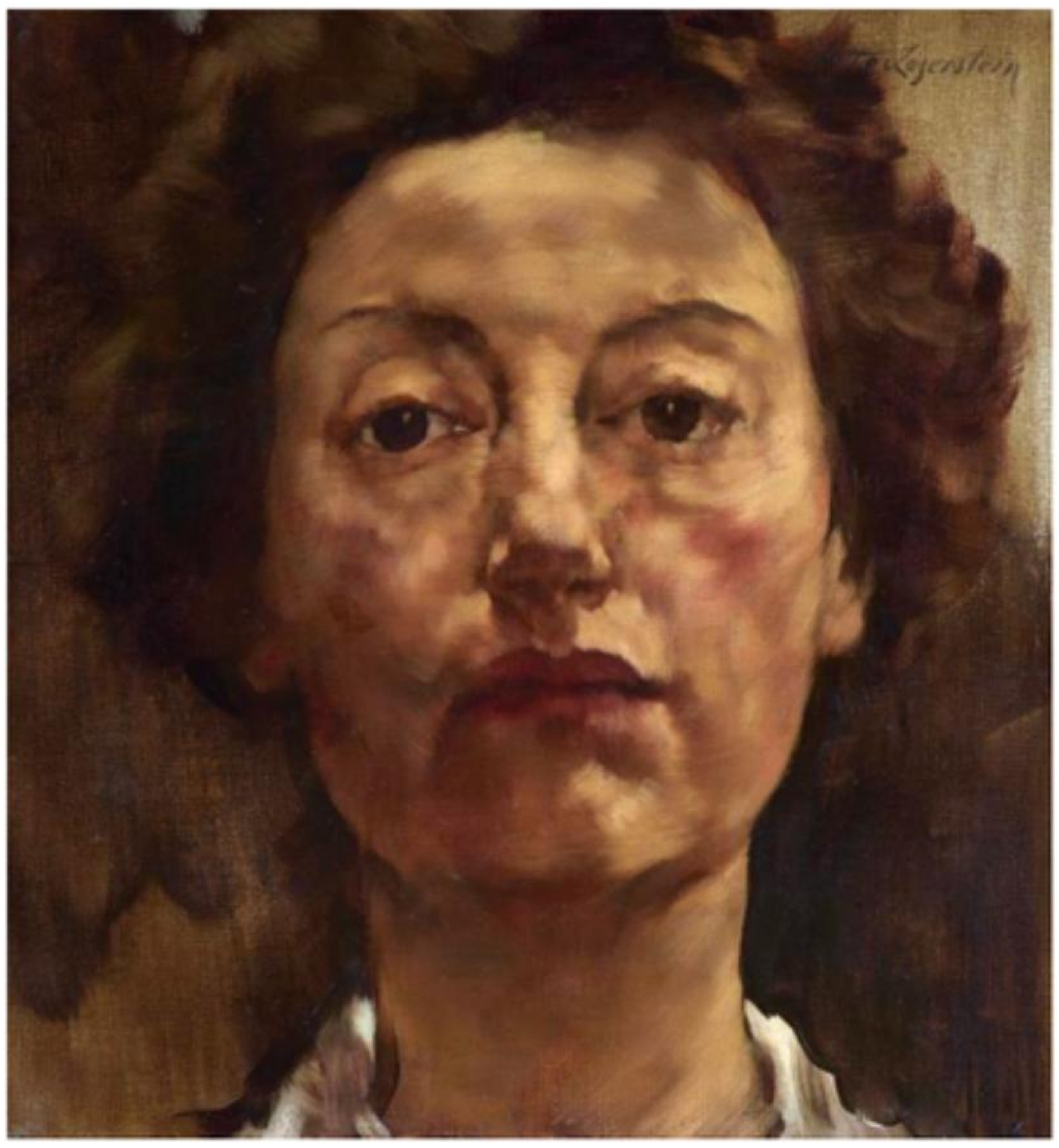


Fig. 2

However, in this painting, unlike the earlier portrait, humiliation and pride go hand in hand and the facial expression is ambivalent and ultimately hard to define, perhaps reflecting the ambivalence that Laserstein must have been feeling towards her new enforced Jewish identity.

Phoebe Blatton, in reviewing the 2018/19 Frankfurt and Berlin exhibition Face to Face for the Apollo Magazine writes, "Throughout her life, Laserstein was preoccupied with the enigma and confrontation of the returned stare, her own emerging as the most constant and profound of all. It is the portraits, specifically the self-portraits in which Laserstein's dark eyes look back at us under hooded lids, with an almost haughty upward tilt of her top lip, that make an indelible impression. A "face-to-face" suggests a deeper level of communication and, with this on offer, we have an obligation to return the gaze squarely, with eyes and mind open".

Born in Prussia in 1898, Lotte Laserstein was a Berlin-based painter, whose work bears some resemblance to the *Neue Sachlichkeit* (New Objectivity) movement, whereas in actuality it forms more of a bridge between Realism and

New Objectivity, a specific German style originating in the middle of the 19th Century which Alexander Eiling termed as “a conservative Modernism” (*Face to Face*, 2018/19, *op. cit.*).

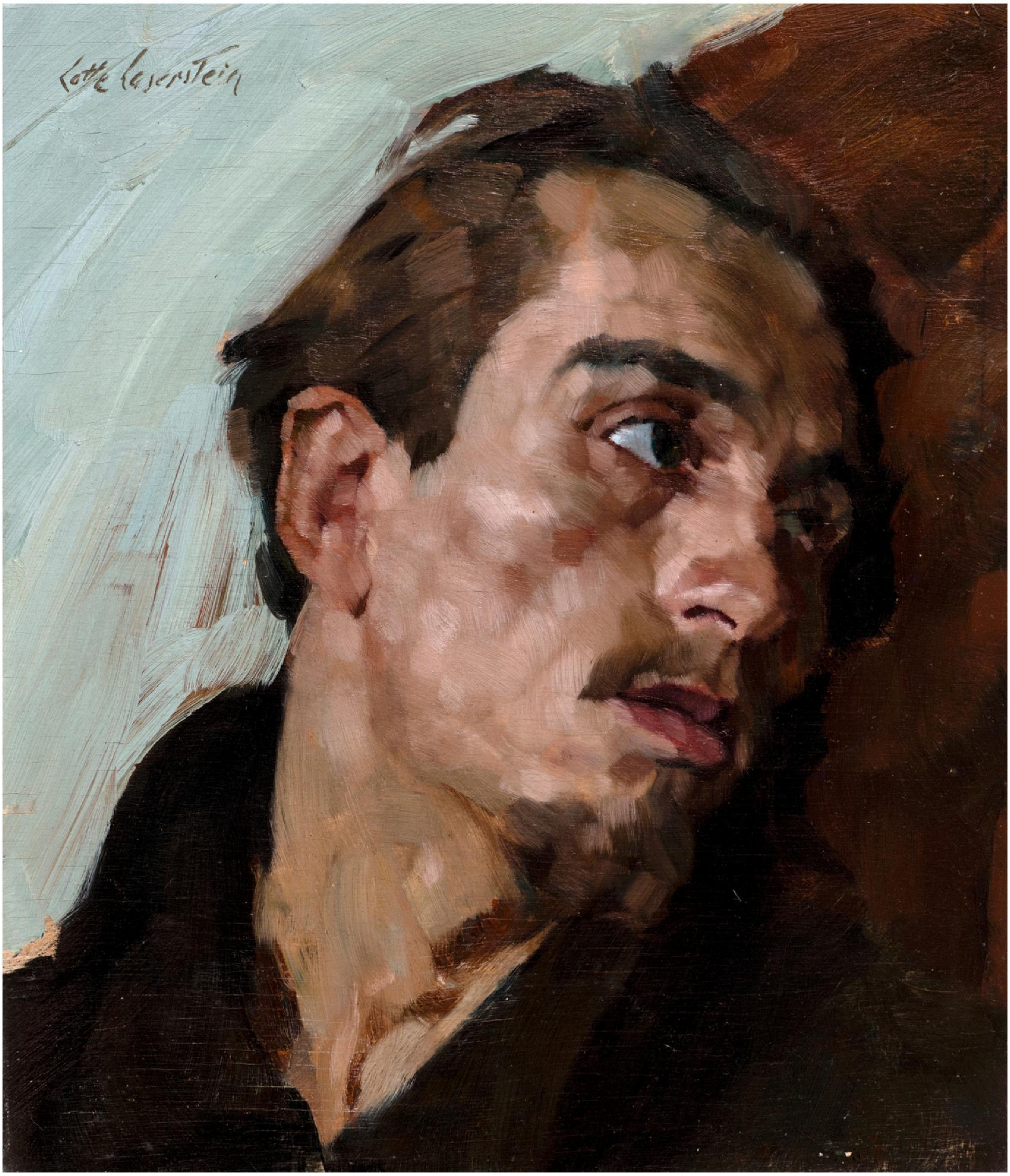
As an independently minded woman of Jewish descent in a male-dominated art world, Laserstein failed to comply with conventional norms on several counts. It is therefore particularly remarkable that she was one of the first women to be admitted to the Berlin Academy of Art in 1921, going on to win the Academy's prestigious gold medal in 1925. Her preoccupation with the portrayal of people had emerged very early in her career and the teaching of Professor Erich Wolfsfeld (1885-1956) at the Berlin Academy of Art served to strengthen it. For the final two years of her tuition, she was Wolfsfeld’s “*Atelier Meisterschülerin*” (star pupil), an honour which brought with it her own studio at the Academy in which to paint and a good supply of models and painting materials. Laserstein was greatly influenced by her teacher who was a virtuoso draughtsman and who also had a penchant for the genre of portraiture, but she was also inspired by the Old Masers, especially Hans Holbein, and artists from the nineteenth century, such as Wilhelm Leibl and Carl Schuch. Both artists maintained a somewhat sceptical attitude towards the avant-garde.

In the Weimar Republic Laserstein was celebrated as a “shining talent” (*Unterhaltungsblatt der Düsserldorfer Nachrichten*, 14 Jan. 1930), and art critics at the time predicted a brilliant future: “Lotte Laserstein is an outstanding portrait painter…I would like to follower her career to see how she develops. Her natural interpretation and style have developed along the lines of the great painter Hans Holbein” (1930 reviewer). However, like Jeanne Mammen and Anita Rée, Laserstein was one of a group of female artists who were extremely successful until their work disappeared because of the state-prescribed aesthetic of the National Solcialist dictatorship, and her promising career came to an abrupt end when the Nazis seized power and she was declared a “three-quarter Jew”. Lotte Laserstein stated that “From 1933 onwards I was banned from exhibiting. My membership of art associations was terminated and only Jews studying art were permitted to attend my classes….I was not allowed to sell my works”. Laserstein’s membership of the *Verein der Berliner Künstlerinnen* ended in 1935, the year when she was also banned from exercising her profession. Laserstein was obliged to close her private school in 1935 as a result on even tougher sanctions against Jews. She continued tutoring pupils in private, but it would have placed severe financial constraints on her. She was not permitted to either sell her art or accept commissions, and so she took a job as an art teacher in a Jewish private school run by Helene Zickel where her sister was already teaching. During this period Laserstein tried to place work in exhibitions abroad, for example, in 1937 at the *Salon d’automne* in Paris.

Laserstein’s life in Germany was becoming untenable. In 1937 the Nazis proclaimed their “ethnic” art policy and launched a propagandistic satellite road show on “degenerate art”. In December of that year, she was extended an invitation to exhibit at the Galerie Moderne in Stockholm, Sweden, and used this as an excuse to flee Germany with some of her most important works, because of which a sizeable portion of her Berlin oeuvre was saved. Tragically, it proved far harder, and ultimately impossible, to bring her mother and her sister to Sweden. Her sister Käte went underground in 1942 surviving the war in hiding in Berlin, but their mother Meta was arrested and died at Ravensbrück concentration camp in January 1943. Following these devastating events Laserstein developed an “aversion” for the country of her birth which prevented her from returning to Germany after the war. Indeed, she was never to return, describing her life as having been torn in two. Much later in the 1980s she wrote a short passage describing this huge rift in her life and the part that her art played in it: ""Reality? To me, that has always been my work, ever since I was a child. My life was carved into two chunks of almost equal size: childhood, youth, training, my first independent work and leaving Germany. Then a new laborious start in Sweden. If I had not had my own reality in my paint box….I could not have borne those years when everything was taken from me: family, friends and home. I retrieved some of it thanks to "my only reality."" (quoted in A.C Krausse, *op. cit.* 2018/19). Today, her Berlin period is seen as the peak of almost eighty creative years.

With her forced displacement Laserstein also vanished from the art historical map and our "collective consciousness" (Krausse, *op.cit.*, p.18). Those works in public collections which might have recalled her existence and her creativity fell prey to the Nazi iconoclasm; and art historians anxious to rehabilitate disgraced artists in post-war decades were too preoccupied by the Abstract to take note of a Realist's impressive oeuvre. In the war years and later she managed to scrape a living by painting portraits. Like many other exiled artists of her generation, she never succeeded in regaining the international recognition she had once had, until a pioneering exhibition at Agnew's in London in 1987, to which she came, led to a rediscovery of her oeuvre. Numerous exhibitions at museums and galleries followed, and German museums now hold important examples of her work: in 2010 the Nationalgalerie in Berlin acquired what she considered her opus magnum, *Evening over Potsdam* and more recently the Städel in Frankfurt purchased *Russian Girl with Compact*. Four of her paintings were included in the recent exhibition at the Schirn Kunsthalle, Frankfurt, *Splendor and Misery in the Weimar Republic*; and a major retrospective her work was hosted by the Städel, Frankfurt, and the Berlinische Galerie, Berlin, in 2018/19. Today Laserstein is quite rightly regarded as one of the most important figurative painters of the first half of the 20th century, whose skill and reputation had unjustly been forgotten.

Dr. Anna-Carola Krausse will include the present painting in her revised version of the catalogue raisonné on the artist as datable to *circa* 1924/25.


Lotte Laserstein

23. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

Head of a young man

Signed (upper left): ‘Lotte Laserstein’
Oil on panel
14 x 11 7/8 in. (35.5 x 30 cm.)
Painted c.1926

Provenance
Collection of the artist, Kalmar, Sweden;
the artist’s estate;
with Agnews, London, 1987, from whom purchased by the present owner.

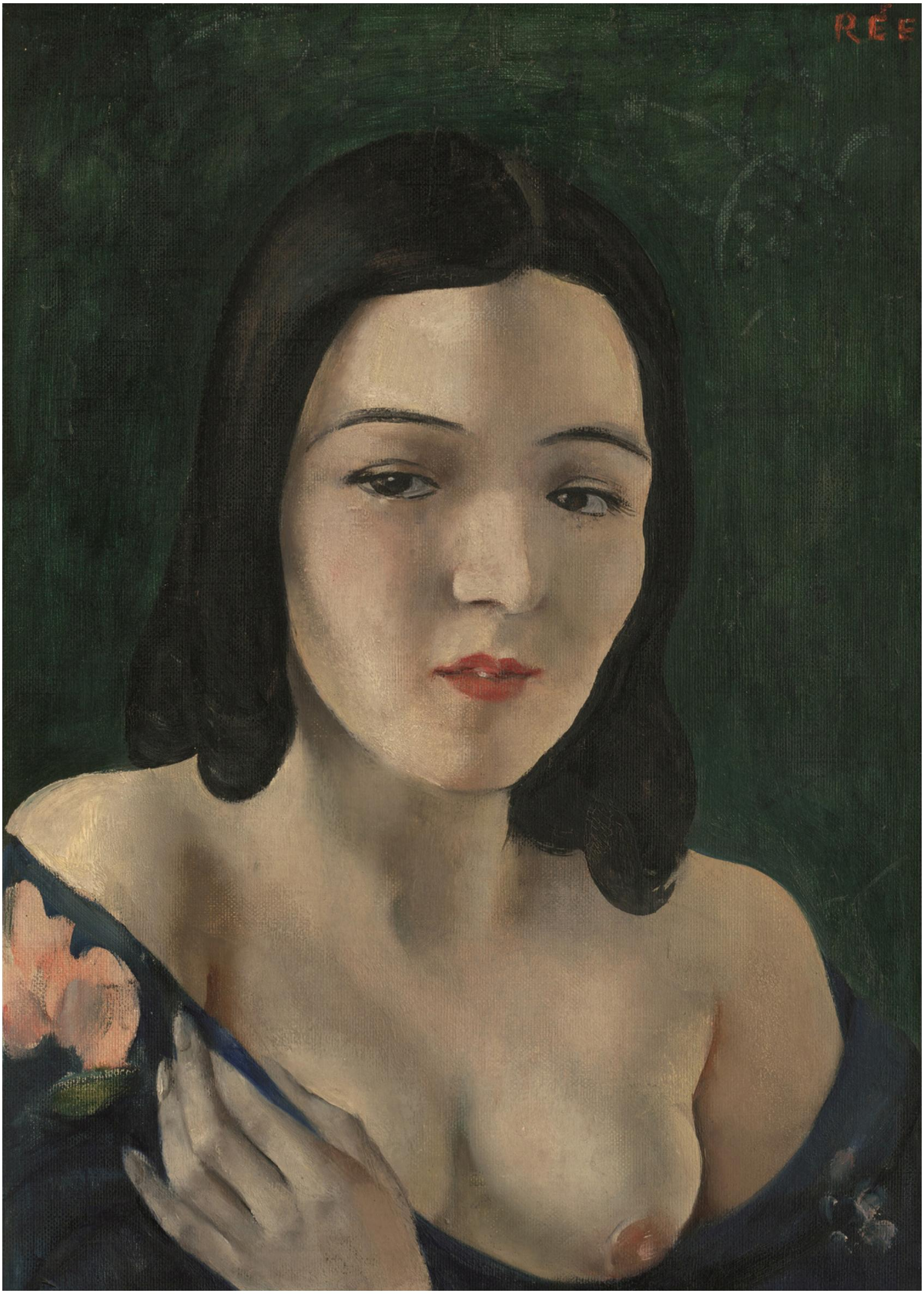
Literature
Anna-Carola Krause, *Lotte Laserstein: Leben und Werk,* Berlin, PhD diss. 2003 and 2006, p.26, M 1926 / 2

Exhibited
London, Thos. Agnews and Sons Ltd. and the Belgrave Gallery, *Lotte Laserstein: Paintings and Drawings from Germany and Sweden*, 4 November – 4 December 1987, p. 27, no. 13.
Berlin, Das Verborgene Museum in collaboration with Stiftung Stadtmuseum, Museum Ephraim-Palais, *Lotte Laserstein: meine einzige Wirklichkeit*, 7 November 2003 – 1 February 2004, page 67, illustrated full page in colour, and page 357, no. 41.
Frankfurt am Main, Stadel Museum and Berlin, Berlinische Galerie, *Lotte Laserstein: Face to Face*, 19 September 2018 – 12 August 2019, p.73, no.5, illustrated full page in colour.

Painted at the Berlin Academy.

Only people capture her interest. [...] The way she outlines a head, a nude, with animated lines or with a brush immediately commands respect.

Anonymous, 1932


RÉE

24. Anita Rée

(Hamburg 1885-1933 Sylt)

A Spanish woman ('Spanierin')

Signed (upper right): 'RÉE'; inscribed (verso) '473' and '3663 Elbf.'
Oil on artist board
20 ½ x 15 in. (52 x 38 cm.)
Painted in 1930

Provenance
Private collection, Ebenhausen, Bavaria.
Private collection, Northern Germany;
Ketterer, Munich, 12 June 2010, lot 42, where purchased for The Economou Collection (€ 73,000).

Literature
Maike Bruhns, Anita Rée : Leben und Werk einer Hamburger Malerin, 1885-1933, Hamburg 1986, no. G 147.

Anita Rée (1885–1933) was a pioneering and complex artist of the 1920s, straddling multiple worlds: an independent woman in a shifting art scene between tradition and Modernism, a regional artist with global aspirations, and someone with both Jewish and South American heritage raised as a Protestant in Hamburg. Her works reflect the societal upheavals of the early 20th century, focusing on the universal quest for identity.

Rée's hauntingly intense paintings feature diverse people and a self-reflection as an outsider. Her intimate nudes, portraits of men, and landscapes reflect a wide range of subjects. Her style evolved from Impressionistic plein-air works to Cubist Mediterranean landscapes, and New Objectivity portraits.

Born in Hamburg, Rée studied art from 1904 to 1910, with time spent in Paris and Southern Italy between 1912 and 1925. She gained national recognition but her success faltered with the rise of National Socialism. Expelled from the Hamburg Art Society in 1933, she withdrew to Sylt, where she tragically took her own life that December. In her final letter, she expressed a deep disillusionment with a world that no longer accepted her. After her death, her works were condemned by the Nazis and hidden by Wilhelm Werner, the caretaker of the Hamburger Kunsthalle.

Rée spent time in Tyrol and Positano, where she captured the local landscape and its people, drawing on influences from the Early Renaissance. She returned to Hamburg in 1925, where she found renewed success with exhibitions and portrait commissions. Anita Rée was fascinated by ancient cultures and frequently drew inspiration from them in her work. By the end of her life, she had built a reputation as a skilled portraitist and a highly regarded artist, with a posthumous retrospective held at the Hamburger Kunsthalle in 2017-18.

25. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

Porträt Katharina und Anne-Marie Riedl

Signed (upper right): 'Lotte Laserstein'
Oil on panel.
25.5 x 19.6 in. (65 x 50 cm.)
Painted c.1932

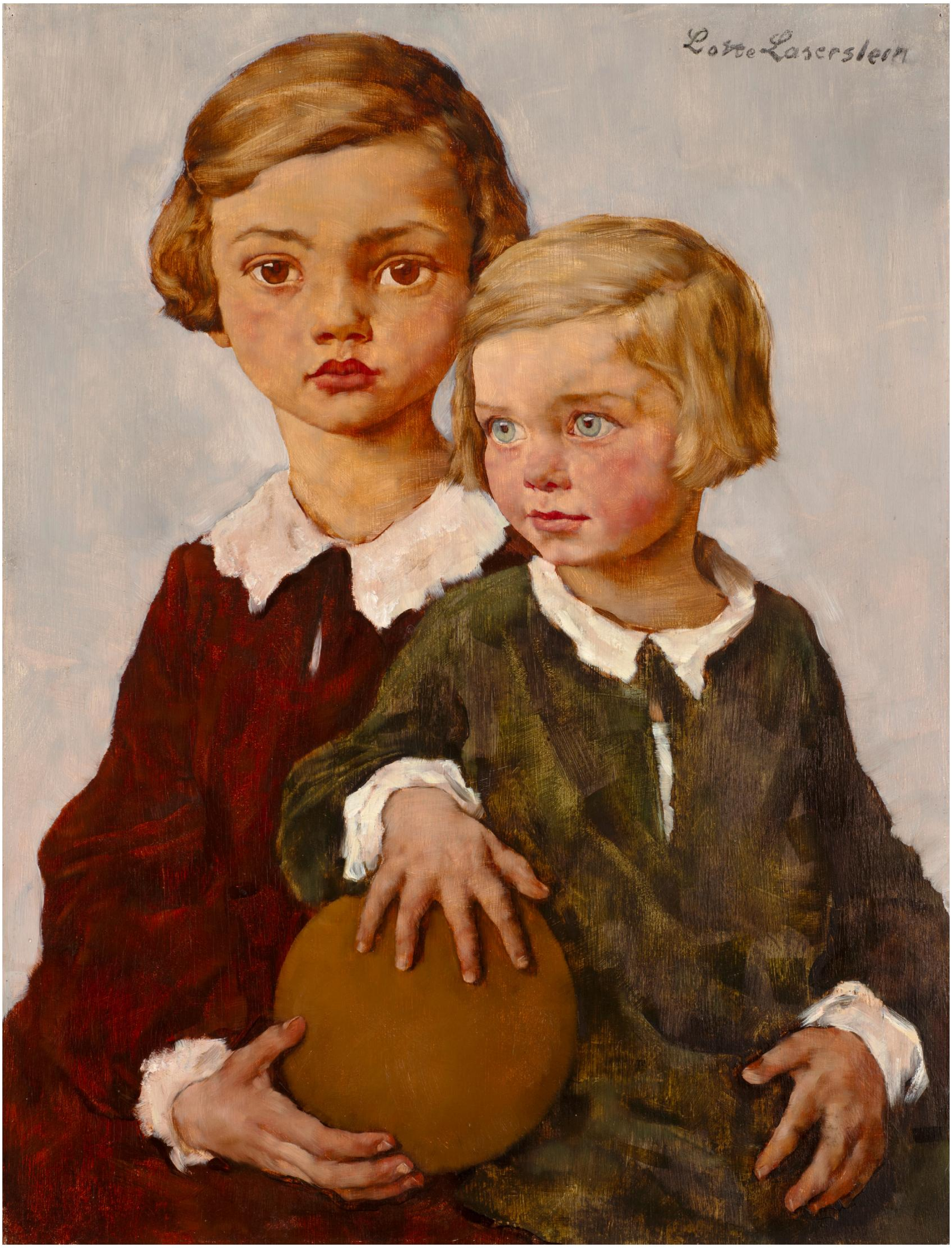
Provenance
Acquired directly from the artist,
and thence by descent in the same family until 2024.

For the artist's biography, see note to catalogue no. 22.

The double portrait of the sisters Katharina and Anne-Marie Riedl was painted in Berlin *circa* 1932. The paintings executed by Lotte Laserstein in this city between 1927 and 1935 form the culmination of the substantial body of work she continued to produce throughout her long life. It was during this period that she developed her distinctive style and produced many of her best works. Although the children here are captured in great likeness, the painter is more daring and radical in this double portrait than in other commissioned portraits. The allusions to the pictorial language of New Objectivity are more evident here than in other works known today: the decisive emphasis on the eyes, the slightly oversized head of the older sister Katharina and the emphatically round face of Anne-Marie immediately captivate the viewer. The formal counterpart to these striking physiognomies is the ball that the sisters hold together in their hands. Here, Lotte Laserstein deliberately uses pointed formal analogies as a stylistic device, thus going beyond her usual visual realism.

The painting, which only recently came on the market from a German private collection, has not yet been included in the *Catalogue Raisonné of Paintings, Drawings and Prints 1910–1937* (see Anna-Carola Krausse: *Lotte Laserstein. Leben und Werk*, Berlin 2006). A black and white photograph of the work (unknown at the time the catalogue raisonné was compiled) survives in the artist's documentary estate, which is now kept in the art archive of the Berlinische Galerie. Museum for Modern Art, Photography and Architecture in Berlin. The fact that Lotte Laserstein had a professional photograph taken of this painting and kept it for the rest of her life is evidence of how much she valued the work herself.

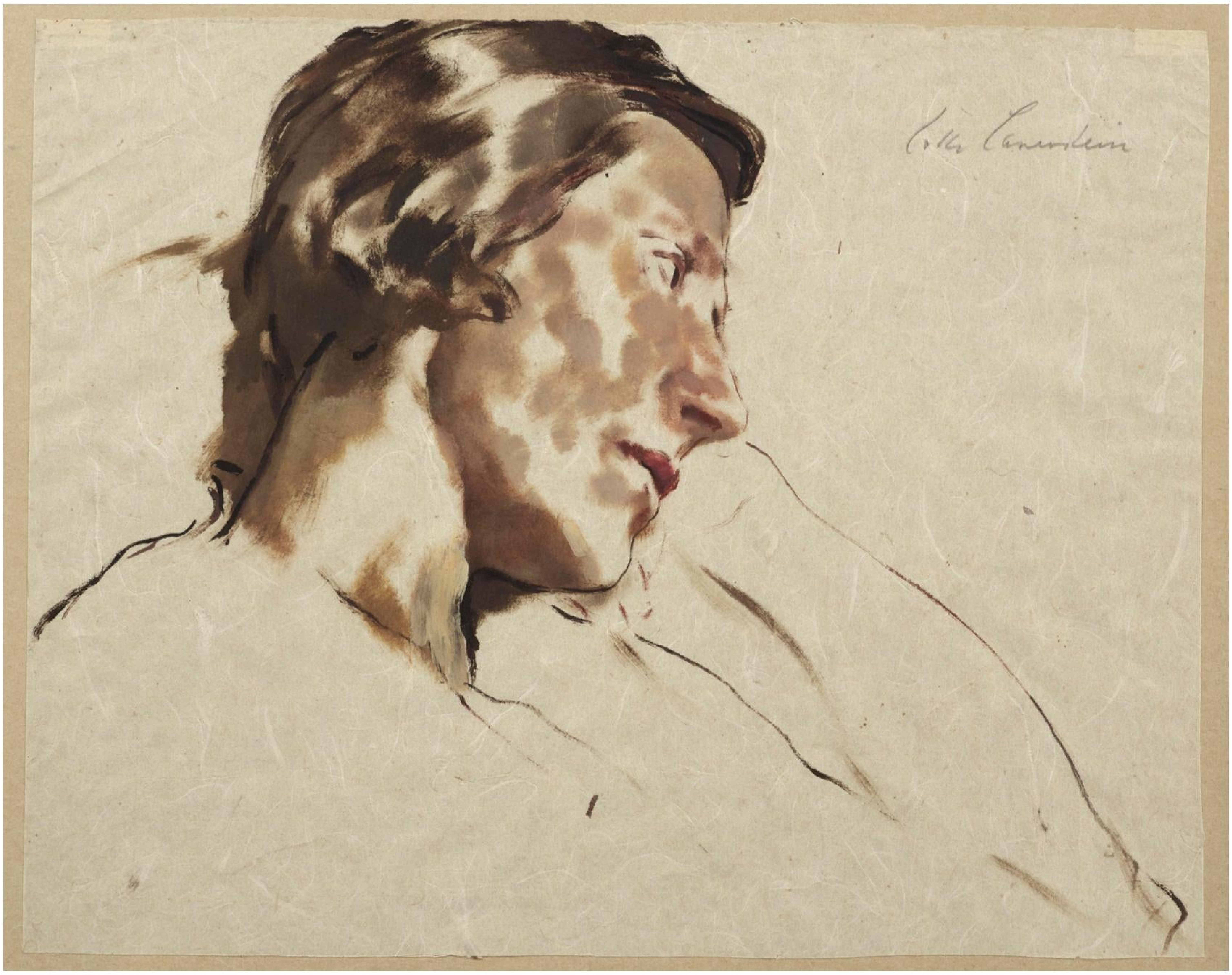
Thanks to the information provided by the previous owners, the names of the girls and the background to the work are known. The father of the children depicted was the Berlin couturier Joseph (or Josef) Riedl, who became quite famous in the fashion world in the 1930s. He had trained in Paris around the turn of the century and then set up as a master tailor in the German capital. Unfortunately, in-depth research into his career and studio has so far been unsuccessful. However, private photographs of Lotte Laserstein make it all the more certain that she not only painted sophisticated urban ladies, but was also one herself and always dressed à la mode. Despite her initial professional success, however, she was obviously not yet in a position to afford a wardrobe from J. Riedl in the early 1930s.


Lotte Laserstein

She therefore proposed to the couturier that she would portray his daughters in exchange for a dress. The tailor agreed and the double portrait has remained in the family ever since (it is not known what the painter received in return). As there is no written record of this 'deal', and the painting was not dated by Laserstein, we can only speculate as to when it was painted.

Given the ages of the sitters – Katharina was born in 1926 and Anne-Marie in 1928 – it seems reasonable to assume that *The Sisters Katharina and Anne-Marie Riedl* was painted around 1932.
The painting will be included in the catalogue raisonné (a revised and expanded new edition is in preparation) under the title given above and with this date.

Dr Anna-Carola Krausse



26. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

Head Study of Traute Rose

Signed (upper right): 'Lotte Laserstein'
Oil on paper
12 ½ x 15 ¾ in. (31.8 x 40 cm.)
Executed in 1935

Provenance
The artist;
her estate to Agnew's where acquired by the below;
Private collection, UK.

Exhibited
Agnews, London, *Lotte Laserstein 1898-1993. An exhibition celebrating the life of Lotte Laserstein including works by related artists, 29 September - 20 october 1993.*

27. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

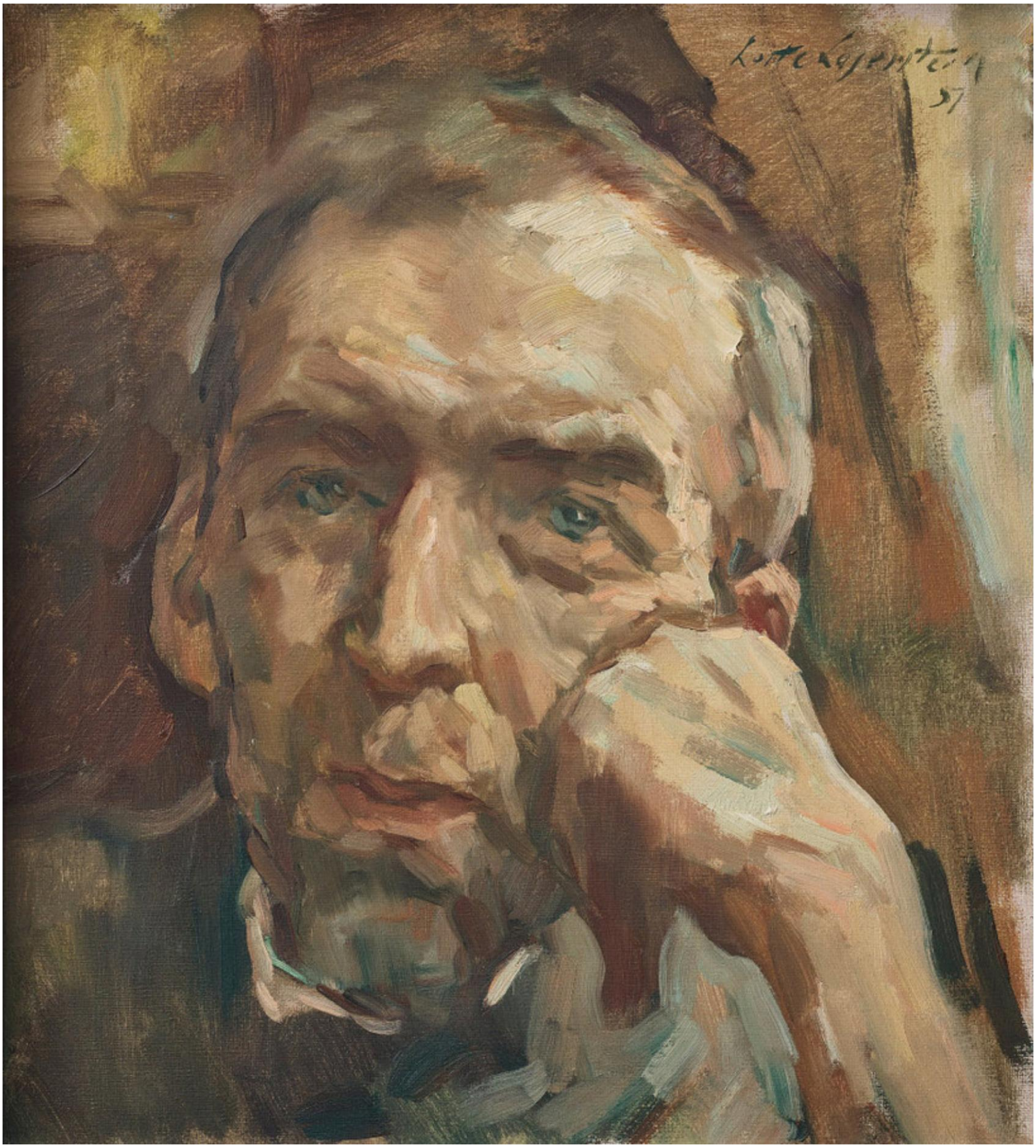
Portrait of the sculptor Walther Beyer (1902-1960)

Signed and dated (upper right): 'Lotte Laserstein 51'
Oil on canvas
15 3/8 x 24 1/4 in. (39 x 36 cm.)

Provenance
Purchased directly from the artist by the previous owner.

Exhibited
Kalmas, Kalmar slott, *Hedersutställning Lotte Laserstein*, 25 May-1 September 1991.
Stockholm, Judiska Museet, *Sternverdunkelung*, 17 April-31 August 2005.

This portrait depicts the Jewish sculptor Walther Bayer (1902-1960), who, like Lotte Laserstein, immigrated to Sweden with his wife, Marianne, to escape the Nazis. He settled in Stockholm, where he encountered her; there, she had managed to create for herself a support network, built thanks to the Jewish community and immigrant and refugee groups established in the city, among which were other artists and portrait-commissioning clients. It seems, from a 1946 letter from Laserstein to Traute Rose, that Beyer was not comfortable in the Swedish city: "I have a gifted colleague here, a sculptor from Leipzig. He is slowly going mad in this artistic climate. I hope I will persevere a while longer" (Letter from Lotte Laserstein to Traute Rose, 20 November 1946, in *Lotte Laserstein. A Divided Life*, edited by Iris Müller-Westermann and Anna-Carola Krausse, pp. 163). She portrayed him on several occasions, also while drawing or sculpting.


Lotte Laserstein
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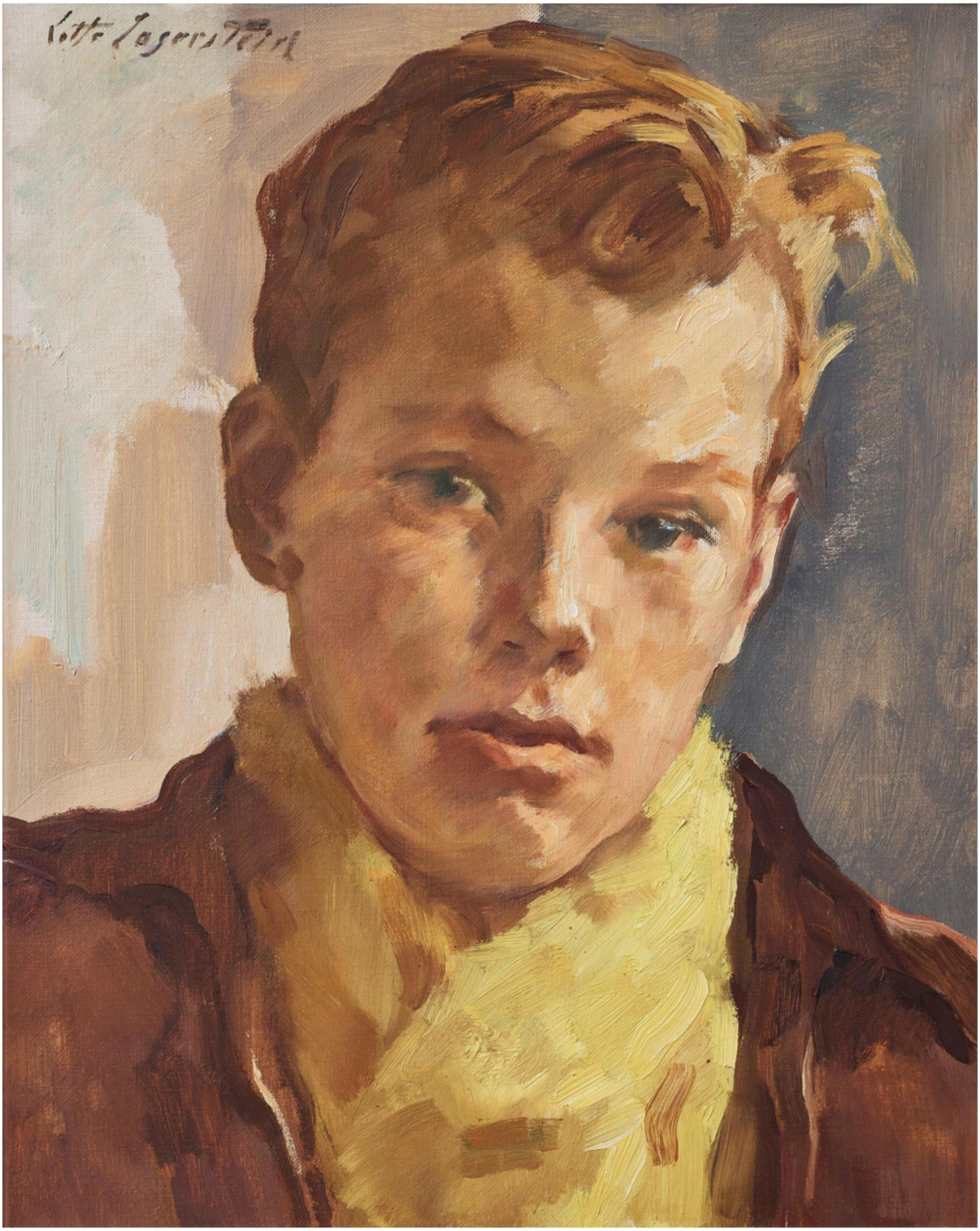


28. Lotte Laserstein

(Preussisch Holland 1898-1993 Kalmar)

Portrait of Anders Celsing

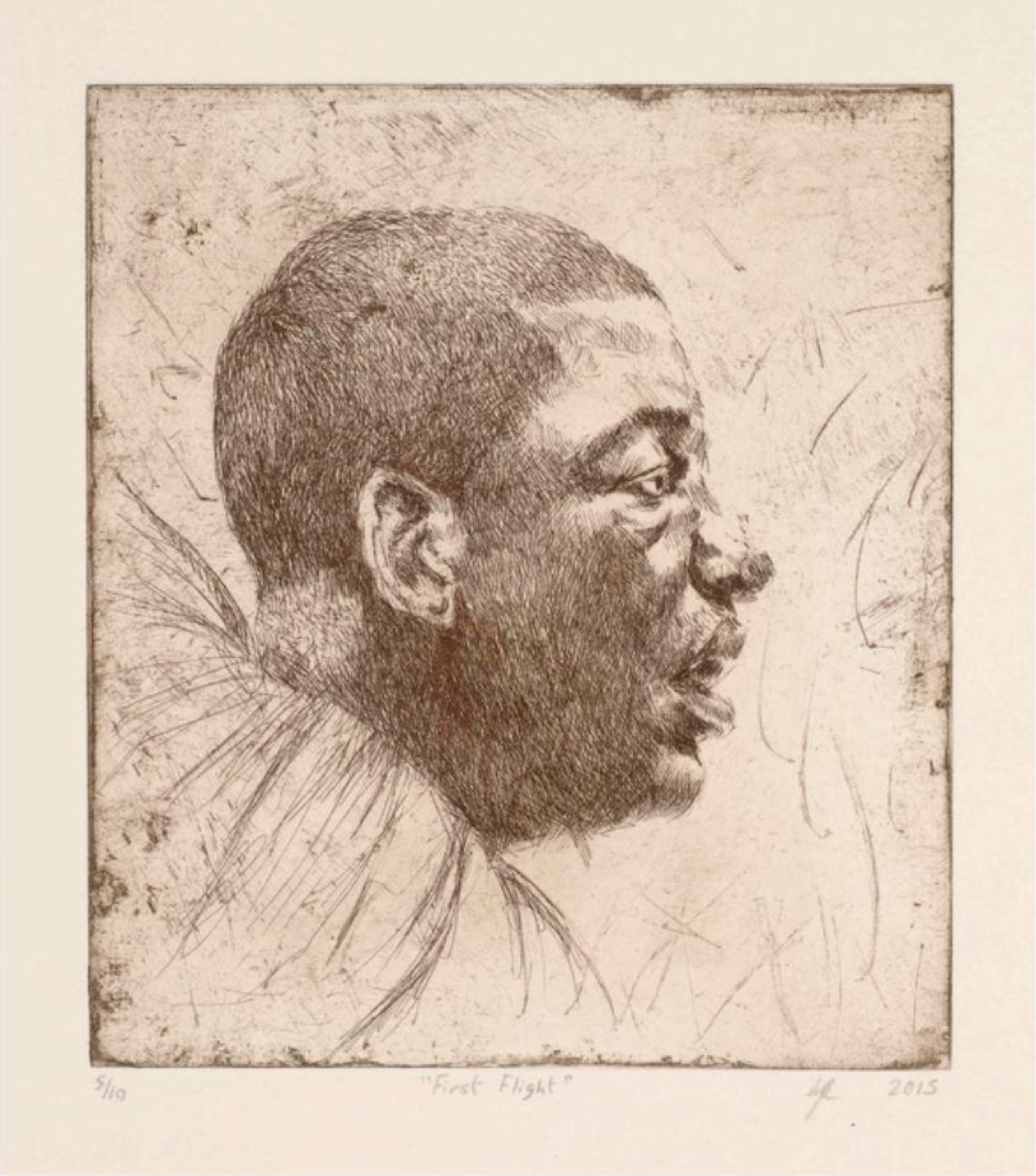
Signed 'Lotte Laserstein' (upper left)
Oil on canvas
16 1/8 x 13 in. (41 x 33 cm.)
Painted in the 1950s.

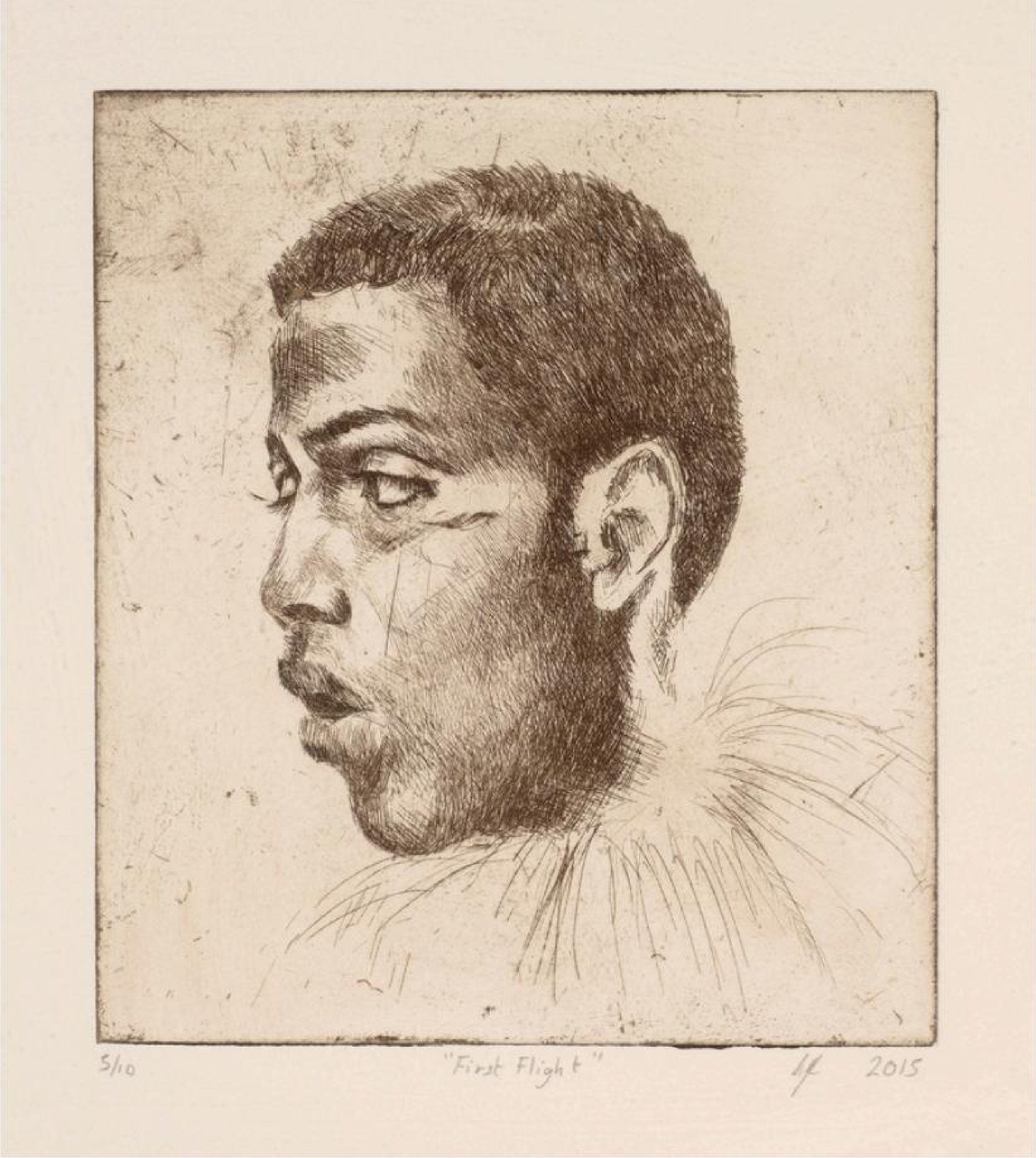
Provenance
Acquired directly from the artist by the previous owner.

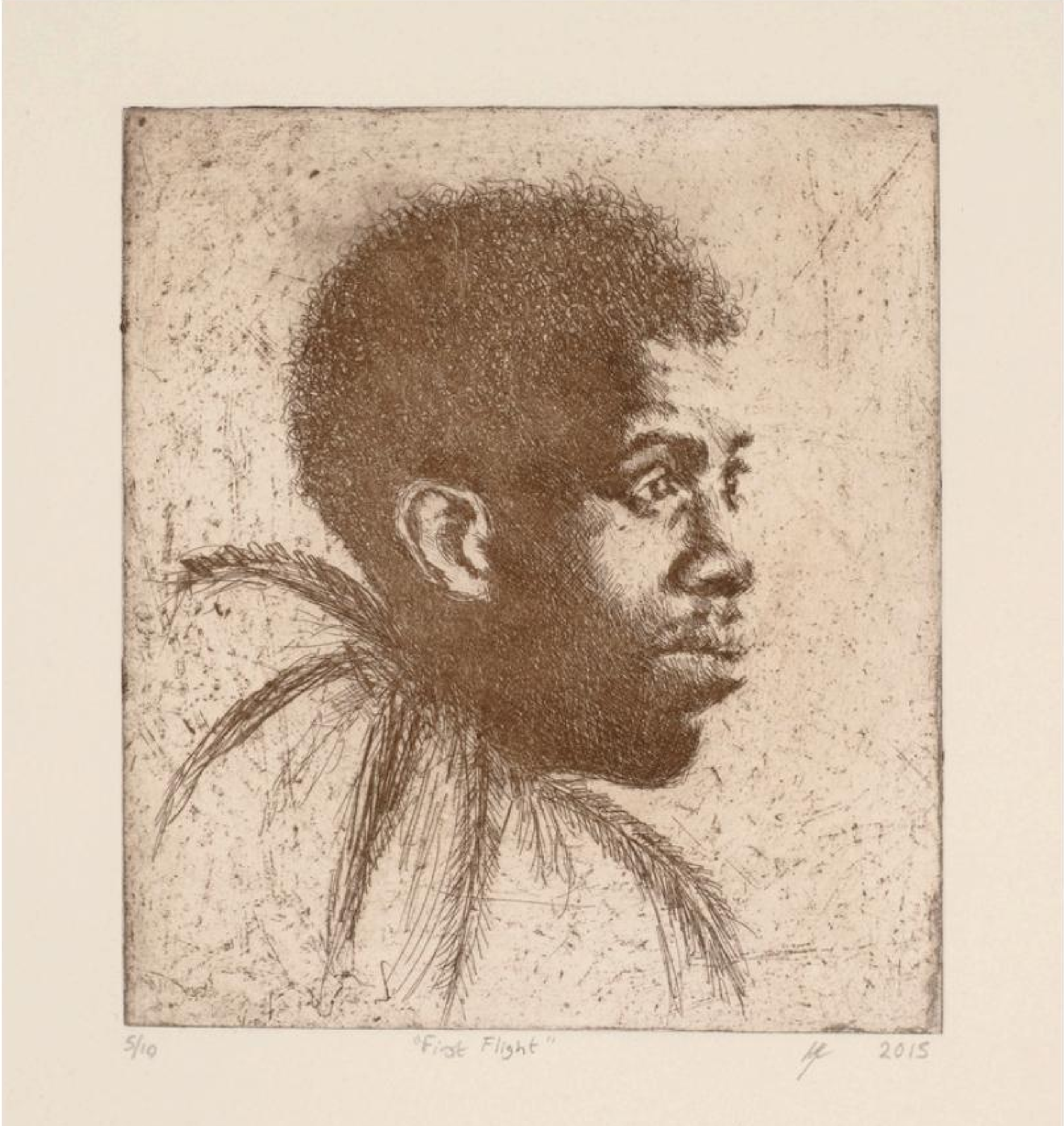
Exhibited
Kalmar Slott, Sweden, *Hedersutställning Lotte Laserstein*, 25 May–1 September 1991.

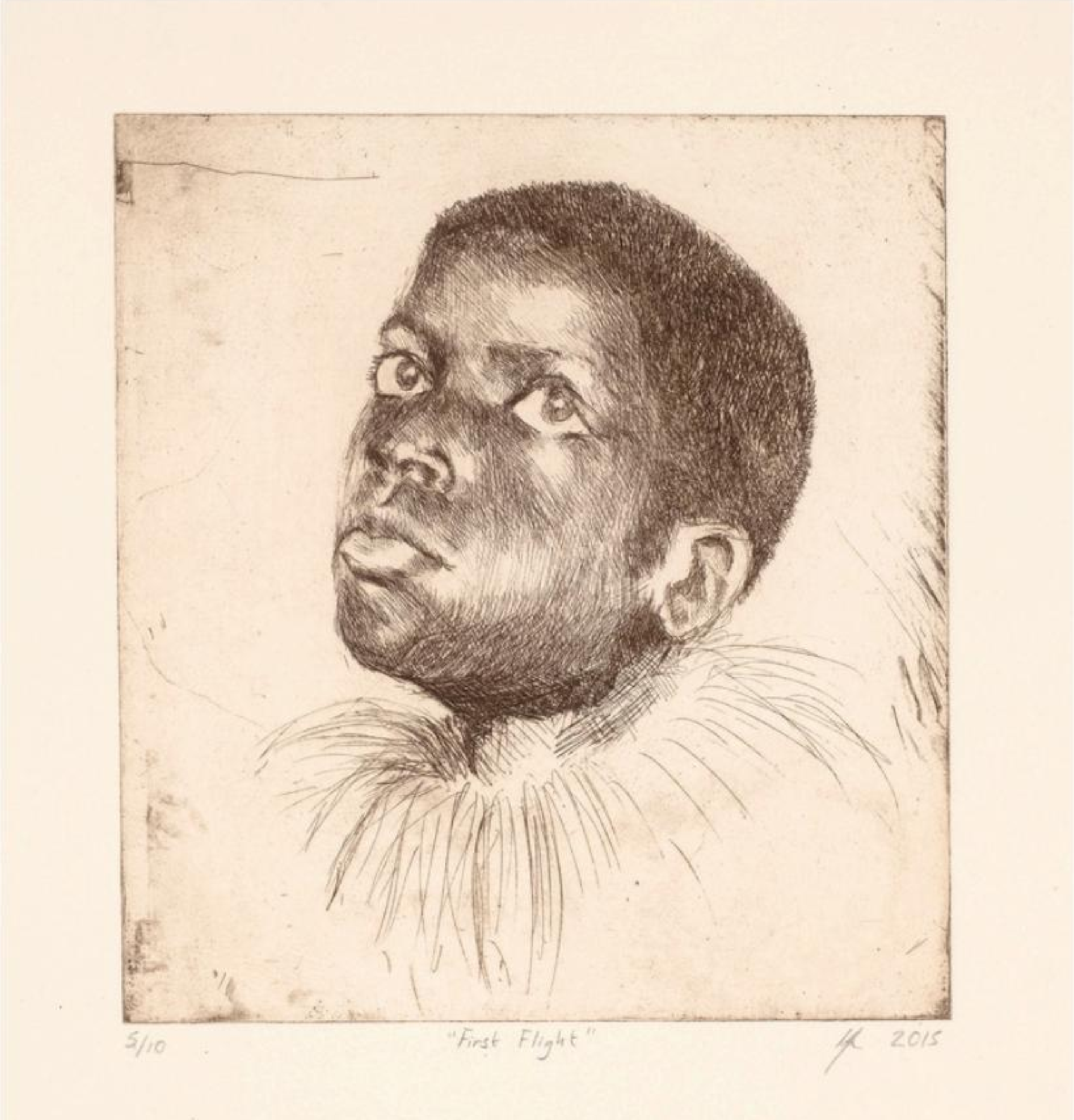
While living in Stockholm, Lotte Laserstein met fellow artist Elsa Backlund-Celsing, fifteen years older than her, who became one of her closest friends. She had trained with artist Anders Zorn, whom Laserstein admired.

The boy portrayed in our painting, Anders Celsing, was a member of Elsa's family, probably her nephew or grandson.


5/10
"First Flight"
2015


5/10
"First Flight"
2015


5/10
"First Flight"
2015


5/10
"First Flight"
2015

29. Lynette Yiadom-Boakye

(London 1977)

First Flight

Ten hard ground etchings on Somerset Soft White Velvet 300g.
Sheet: 39 x 27 cm.
Plate: 20 x 17 cm.
Framed: 46 x 34 cm.
LYB15-30
Edition 5 of 10 + AP

Provenance
Private collection, UK, until 2024.

Literature
Rebecca Virag, "Free as a bird: Lynette Yiadom-Boakye's, First Flight (2015)," in *Collections in Action*, Fitzwilliam Museum, University of Cambridge Museums, 2021.

In these ten prints from 2015, British artist and writer Lynette Yiadom-Boakye, renowned for her enigmatic depictions of imaginary figures, conjures characters drawn from both found images and her own imagination. Combining elements of the familiar and the mysterious, they encourage viewers to project their own meanings while raising vital questions about identity and representation.

In this series of etchings, *First Flight*, the black male faces are set against plain backgrounds, with their open mouths and furrowed brows evoking both Rembrandt's early experiments with painting and etching tronie heads. They also have a visual resonance with the portrait etchings of men wearing fashionable ruffs and collars by Sir Anthony van Dyck.

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Acknowledgements
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We thank Helena Santidrián Mas for her invaluable assistance in producing this catalogue.

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EST. 1817